

Music

# MUSICAL AMERICA



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## MANY PIANISTS ARE TO COME NEXT YEAR

Foreign and Resident Celebrities Promise Another Brilliant Season

**Favorites to Return After Absences Varying from One to Nine Years—Several Important Newcomers Will Be Heard—Americans Well Represented in the List**

The preliminary announcements for the next music season in this country indicate that the coming year will be quite as noteworthy as the season just closed for the number of stars of the first magnitude in the piano world that will be heard in concert and recital. Though the larger agencies and piano houses have not yet completed their arrangements and hint at important engagements announcement of which at this date would be premature, enough is already known to justify the prediction that the representation of the world's foremost pianists will be no less brilliant than during any recent season.

After a year's absence Moriz Rosenthal, the Austrian pianist, Josef Lhévinne and Ossip Gabrilowitsch, the Russians, will return for extended tours. Paderewski will be here again for at least part of the season, and Ernest Schelling, his American pupil and friend, is another of the artists of the past season who will be heard again. For the third year in succession Katharine Goodson, the popular English artist, will be here, coming this time via Australia, so that her first American appearance will be made in January. Much interest will attach to the return of Emil Sauer, who has not been heard here since his first tour of this country in the second half of the season of 1898-99. He will remain the entire season, visiting all of the leading centers of the United States and Canada.

The announcement that Cécile Chaminade, the French pianist and composer, will make her first visit to this country in the Fall has created widespread interest. It already seems inevitable that the limited number of appearances for which she has been engaged will have to be extended to meet the demands to hear her. Another newcomer will be Tina Lerner, the young Russian, of whom much is expected. Still another of the most interesting announcements is the promise of a return visit of Germaine Schnitzer, the young Viennese pianist, who was here during the season of 1906-07. Adela Verne, the English pianist, who has played in Canada and the Western States, is also likely to make an extended tour.

Negotiations for a tournée are now pending with Marguerite Melville, who has never returned to this country since going abroad as a *Wunderkind* and a protégée of the late William Steinitz.

The pianist resident in this country will also be to the fore again and, according to present indications, in stronger force than ever before. As additional guarantee of the brilliancy of the season it is only necessary to mention such names as Fannie Bloomfield-Zeisler, Antoinette Szumowska, Sigismund Stojowski, Heinrich Gebhardt, William H. Sherwood, Ernest Hutchinson, Emil Liebling, Paolo Gallico, Leopold Winkler, Mary Wood Chase, Leo Tecktonius, Louis Bachner, Richard Platt, Elsa von Grave, Emma Showers, Felix Fox, Silvio Scionti, Adams Buell, Emiliano Renaud, Myrtle Elvin, Irwin Eveleth Hassell, Edna Richolson, Edith Thompson, Edwin Schneider, Jessie Davis, Carolyn King Hunt, Agnes Hope Pillsbury, Weaver, André Benoist, T. S. Lovette and many other artists.



DR. F. ZIEGFELD

President of the Chicago Musical College and One of America's Leading Authorities in Musical Pedagogy. For Many Years He Has Exerted a Commanding Influence on the Musical Life of the West (See Page 2.)

### ROSENTHAL IN VIENNA

**Eminent Austrian Pianist the Object of Enthusiastic Demonstrations**

VIENNA, May 16.—At the recent concert of the Vienna Tonkünstler Orchestra, conducted by Oskar Nedbal, Moriz Rosenthal, the eminent pianist, created a profound impression by his brilliant playing of the Tchaikowsky Concerto in B Flat Minor. His success was of an almost sensational nature.

Although Vienna is this artist's home city, it is seldom that he appears here in concert. The audience was enthusiastic to the last degree and the critics vied with each other in the use of superlatives over the performance. Compelled to give an extra number, Rosenthal played Chopin's Valse in D Flat in his own arrangement in double thirds, which caused a renewal of the audience's demonstrations. Mr. Rosenthal is preparing several novelties for his next American tour.

### NOTED ORGANIST DIES

**Walter O. Wilkinson Had Been Widely Known as Composer and Director**

Walter O. Wilkinson, the organist and composer, who died suddenly Tuesday morning in Mount Vernon, was born in England and began his musical career as a chorister in Lincoln Cathedral. His anthems and hymns are widely known.

His first place in this country was as assistant at St. Thomas's Church, under the late William Henry Warren. When at St. Michael's Episcopal Church later, he trained the first boys' choir to give the oratorio of "St. Paul" in this country. He was organist, also, at the Church of St. Mary the Virgin and the Tompkins Avenue Baptist Church, Brooklyn. He was for some time the director of the Bank Clerks' Glee Club.

Mr. Wilkinson leaves his wife, a son and a daughter.

## NEW YORK TO HAVE ANOTHER ORCHESTRA

Promoters of New Organization Engage Gustav Mahler for Four Concerts

**Former Supporters of the Symphony Society Conducted by Walter Damrosch Unite to Place Another Rival in the Field—More Opportunities for Soloists**

New York is to have another permanent symphony orchestra next season. While no public announcement has been made yet by the promoters, it is known in music circles that another organization is being formed to compete with the Boston Symphony Orchestra, the New York Symphony Society, the Philharmonic Orchestra, the Russian Symphony Society and the Metropolitan Opera House Orchestra in its promised series of symphonic concerts, for the favor of the metropolitan public.

The name of the conductor chosen for the regular concerts of the new orchestra has not been divulged, but it has been made known that Gustav Mahler has been engaged to conduct four concerts. According to arrangements already announced, therefore, Mr. Mahler will have three instruments with which to express his interpretations of symphonic compositions next season, the New York Symphony Society in three concerts, the Metropolitan Opera House Orchestra in a number of concerts not yet decided upon, and the new orchestra on the four occasions mentioned.

It is understood that the new orchestra is being organized by a number of the former promoters of the New York Symphony Society, this step being the outcome of an attitude of discontent toward former associates in the directorate of the organization conducted by Walter Damrosch. A comprehensive series of concerts will be given during the season at Carnegie Hall and the orchestra will also be available for engagements out of town. In New York the system pursued by the other large organizations of giving concerts in pairs, an afternoon public rehearsal preceding the formal evening concert, will be adopted. Apart from considerations of the artistic demand for another permanent symphonic body in the metropolis, its appearance in the field will be welcome as increasing the opportunities for solo artists.

### American Violinist's Success Abroad

Albert Spalding, the violinist, during the first part of this month appeared in concerts with great success at Bologna, Genoa, Naples, Rome and Florence, Italy, in conjunction with Pugno, the pianist. Spalding makes his American debut at Carnegie Hall, with the New York Symphony Orchestra, on November 8 and 10, and will play Saint-Saëns's No. 3 B Minor Concerto and Tchaikowsky's D Major Concerto.

### Jessie Shay Doing Well

Jessie Shay, the young American pianist, who recently underwent an operation for internal injuries sustained during a hurricane on her return trip from Mexico in February, is making satisfactory progress toward recovery, according to the latest report from the Presbyterian Hospital.

Isaac Edward Orchard, the well-known music critic, died Wednesday in New York.



## OFFERS PRIZE FOR A CHORAL COMPOSITION

**Pittsburg Male Chorus Announces Another Contest For Americans**

PITTSBURG, May 18.—The Pittsburg Male Chorus, encouraged by the remarkable interest exhibited in offering a prize of \$100 for the best musical composition submitted by composers within a certain radius of Pittsburg, has decided to again make a similar offer, the competition to close September 15, 1908, the competition to be restricted this time to bona fide citizens of the United States.

The last contest was won by Carl Busch. The score was based on "Alexander's Feast," and the prize offered for the next contest is for the best musical setting for male voices of the poem "The Vision of Sir Launfal," by James Russell Lowell.

The followings parts of the poem are to be omitted: All of the prelude of the first eight lines; the fourth stanza of part first; all prelude of the second part and the third and tenth stanzas of part second. The composition may be scored for piano and organ accompaniment with or without solos, but if solos are introduced they shall be for male voices.

The judges will be Charles Heinroth, city organist of Carnegie Music Hall; Luigi Von Kunits, former concert-master of the Pittsburg Orchestra, and Carl Busch, director of the Philharmonic Society, of Kansas City, Mo.

All compositions must be sent to William C. Hamilton, of the S. Hamilton Company, No. 531 Wood Street, and marked "The Pittsburg Male Chorus Prize Competition" and be accompanied by a sealed envelope containing the name and address of the composer. On receipt thereof the envelope and manuscript will be numbered to correspond, the envelope will be retained by Mr. Hamilton unopened and the music submitted to the judges of competition for award. The music must not bear any notation or inscription that can in any way identify the composer.

The prize competition will be performed at the club's first concert next season and after its rendition the number of the composition will be announced and the envelope bearing the corresponding number will be opened on the stage and the name of the composer announced and the prize will thereupon become payable. In consideration of the award, all rights to the composition will become the property of the Pittsburg Male Chorus. The unsuccessful manuscripts will be returned.

E. C. S.

### Memphis Beethoven Club Elects

MEMPHIS, May 18.—The annual election of officers of the Beethoven Club was held at the Woman's Building on Wednesday, May 13, with the following result: Mrs. Jason Walker, president; Mrs. E. T. Tobey, first vice-president; Mrs. M. T. Rouse, second vice-president; Mrs. Marie Greenwood Guiberson, third vice-president; Nellie Thomas, recording secretary; Mrs. E. S. Stapleton, corresponding secretary, and Mrs. W. J. Gilfillan, treasurer; board of directors, Mrs. G. M. Gunther, Mrs. W. L. Lowder, Elizabeth Mosby, Mrs. John G. Little, Mrs. R. J. Darnell, Anna Dickson, Mrs. John A. Oliver, Mrs. J. W. Price, Mrs. J. M. McCormick, Mrs. Charles W. Griffith and Mrs. Jacob Bloom.

R. J.

### Unmusical English

The Hungarian peasants sing their vivacious national music *con amore*; the Germans are wrapped up in Wagner—and in their own *volks-lied*; and the Spanish peasants thrum the Uuitar and sing stirring love-songs. In England unmusical inanities, alas! take their place.—*The Idler*.

## CHICAGO TENOR HAS WON TRIUMPH AS AN OPERA SINGER ABROAD



W. A. WEGENER AS "TRISTAN"

CHICAGO, May 18.—William A. Wegener, a former singer and teacher in Chicago, has just closed a very successful engagement at the Hof Oper in Freiburg-Baden, Germany. He sang nine operas during the season, closing with "Tristan und Isolde." The other operas were "Die Meistersinger," "Tannhäuser," "Lohengrin," "Flying Dutchman," "Tiefland" (D'Albert's new opera), "Siegfried," "Die Walküre" and "Götterdämmerung."

Mr. Wegener will make a visit to this country for the Summer months, returning to Europe in the Fall to fill a five years' engagement with this same company.

He will be remembered as having been with the Savage English Grand Opera Company for three years, alternating with Joseph F. Sheehan in the principal tenor rôles.

Mr. Wegener's success has been phenomenal since he entered the operatic field, and very glowing accounts of his singing have come from Germany. He is a man of fine physique, with a voice of wide range and good quality.

C. W. B.

### Musical Play by Princetonians

PHILADELPHIA, May 18.—"When Congress Went to Princeton," a musical comedy, portraying an event in the early history of this country, was presented at the South Broad Street Theatre last Thursday afternoon and evening by the Triangle Club of Princeton. The book is by Roy S. Durstine and Henry J. Van Dyke, 3d, both of the Class of 1908; the lyrics by J. I. Scull, Class of 1909, and the music by Thaddeus Gorecki, of the Class of 1907.

S. E. E.

## DR. ZIEGFELD'S WORK IN THE WEST

**For Forty-One Years He Has Been Teaching Music in Chicago—Now Heads One of America's Leading Conservatories**

Dr. F. Ziegfeld, who as an educator has, undoubtedly, done more for music in the West than any other living individual, was born at Jever, in Germany, where his father occupied an official station at the Royal Court. He began the study of music in his early youth with such masters as Moscheles, Plaidy, Papperitz, Wenzel, Richter and David, and later enjoyed the close friendship of Liszt, Wagner, Mascagni and Puccini.

He settled in Chicago nearly forty-one years ago and began teaching music; two years later he established the Chicago Musical College. This institution has since continued to thrive and grow until it now occupies a position second to none in this country, having an enrollment of nearly 4,000 pupils.

Dr. Ziegfeld keeps well in touch with musical affairs abroad (he has made the trans-Atlantic trip 111 times) and makes a visit to Europe at least once every year and invariably brings back some teacher; and his importations have, from time to time, enriched the faculties of nearly every musical institution in the West. He made the star engagements for the Peace Jubilee in Boston and brought to this country Franz Abt, Johann Strauss, Franz Bendel and Peschka-Leutner, the

distinguished Wagnerian prima donna, and other eminent artists, both instrumental and vocal.

He was the Chairman of the Committee of Awards in the musical department of the World's Fair in 1903, and his services for music have been recognized with no less than three decorations from the Italian Government, and three years ago he had the distinction of being decorated by France with the Cross of the Legion of Honor and the title of Chevalier.

Dr. Ziegfeld and his sons recently engineered a deal of large scope by which they have secured a magnificent building of their own for college purposes on Michigan Boulevard, one block south of the Auditorium Annex, which will become the new permanent home of the Chicago Musical College. It will have in addition a beautiful concert hall that will perpetuate in name and prestige the Central Music Hall.

The Chicago Musical College is an establishment in fact, as well as in name; that discipline is maintained in the best sense of the word and splendid esprit de corps is found in this faculty are due, in a large measure, to Dr. Ziegfeld's unswerving fidelity to high standards and his broad and liberal policy in educational work.

C. E. N.

## LOS ANGELES PIANIST TO STUDY ABROAD BY PADEREWSKI'S ADVICE



GERTRUDE COHEN

LOS ANGELES, May 12.—Local society is just now interested in Gertrude Cohen, an accomplished young pianist of this city, who is shortly to go to Europe, by Paderewski's invitation, and who will place herself directly under the great pianist's supervision for her finishing training. Last Friday afternoon the Misses Hamburger, who have taken especial interest in young Miss Cohen, gave an elaborate soirée for her at their splendid home on South Figueroa Street.

At an early age she had been sent abroad by a group of friends and while in Europe she attracted much attention by her precocity. During his last visit here, not long ago, Mr. Paderewski eagerly inquired for her, and on being told that she was still advancing, sent for her and told her that if she would come to Europe this Summer

he would personally direct her studies and supervise the finishing of her artistic education.

To MUSICAL AMERICA's correspondent Mr. Paderewski declared that he considered Miss Cohen one of the most promising young pianists in America; saying that she not only evinced natural talent, but that rarer thing, enduring ambition, combined with the capacity for an enormous amount of hard work.

J. J.

## MUSIC FOR "BOHEMIANS"

**Bruno Oscar Klein and Other Well-Known Soloists Entertain in New York**

"The Bohemians," an organization of New York musicians, gave their fourth evening with music on Saturday, May 9, when Karl Klein, the well-known American violinist, played J. S. Bach's Concerto for Violin in E Flat, with his father, Bruno Oscar Klein, the composer, at the piano. Arthur Whiting, the Boston pianist, gave a group of numbers for harpichord and piano-forte; Heinrich Meyn, the New York bass-baritone, sang a group of songs by Brahms, Haile, Lemaire; Matja von Niessen-Stone was heard in several numbers, and Raphael Joseffy and August Fraemcke gave the Andante and Variations for two pianos by Schumann, the Reinecke "Impromptu" and Schumann's "Manfred." Mr. Klein was soloist also at an entertainment at the Ladies' Day entertainment of the Lotos Club in New York, when he played his father's "An American Intermezzo," Beethoven's Minuetto and Hubay's "Zéphir."

## Chicago Pianist to Play in New York

CHICAGO, May 18.—Mary Wood Chase, the distinguished piano educator of this city, has accepted an invitation to play before the New York State Teachers' Association in July. It is a matter of regret that Miss Chase had to recently refuse a number of pressing invitations to play in other States, extending as far as the Pacific Coast, on account of conflicting dates for engagements already made. She gave a very successful recital for the State University of Iowa last Monday evening.

C. E. N.

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# THREE AMERICAN CHILDREN PLAY FOR THE EMPEROR AND EMPRESS OF GERMANY



CLARENCE BERLINO, YOUNGEST OF THE FAMILY, AT THE PIANO



THE BERLINO BOYS PRACTISING TOGETHER

BERLIN, May 12.—Three little American boys have recently had the unusual honor conferred upon them of being commanded twice to appear at the Prussian Court to display their musical attainments. They are the Berlino children, of New York, whose exceptional gifts excited considerable interest in America before their mother brought them to Berlin a year ago for the purpose of having them educated here.

Children of their ability could not remain in Berlin long without attracting attention. Their first appearance at Court was by command of the Empress, who was so charmed that she desired the Emperor to hear them, and, accordingly, they received a second summons. On this occasion David, the eldest, who is nine years old, played Beethoven's Concerto in G Major and Mendelssohn's Concerto in G Minor; Robert, six years old, played Beethoven's Concerto in C Major and a Mendelssohn Scherzo; Clarence, the four-year-old baby, played a Bach invention and a Mozart Sonata. The mother, who is herself an accomplished musician, played the second piano parts in the concerted numbers. Their royal listeners expressed great delight with their playing. The Kaiser was in a jovial mood and danced about the room with the children, making them feel entirely at home.

The boys are very simple and modest in their



BERLINO CHILDREN PLAYING "HUMPTY-DUMPTY"

manner and entirely unspoiled. The mother has limited means and earns their living by teaching languages and music. She could benefit their

finances by allowing the children to appear in public, but she is determined that they shall continue their studies quietly a little longer, though

David will appear next year with several of the larger symphony orchestras here and in other cities. He will then be in a position to command the serious attention of the critics. His teacher, Alberto Jonas, says: "Without doubt little David Berlino is one of the coming great pianists. Unlike most *Wunder-Kinder*, he has already gone through the regularly prescribed piano course—Czerny and Clementi's *Gradus ad Parnassum*," and he is now playing the Henselt etudes."

The Emperor advised the mother to present the children in concert without further delay. He also offered to place them in the Royal High School of Music and provide for her, but it meant separation, to which the mother felt she could not consent. They have had two invitations to play at the Crown Prince's home, but both times Mrs. Berlino was ill and they could not go. At Easter Princess Eitel Friedrich sent to each of them a large Easter egg filled with toys. The son of a wealthy Berlin banker is paying for a year's tuition on the 'cello for Robert.

The little apartment in Steglitzer Strasse occupied by the family consists of four rooms, furnished chiefly with musical instruments—three pianos, three violins and two 'cellos—and various toys and games that have been given to the children by interested friends.

J. M.

## CANCELS CARUSO CONCERT

Elks Convention in Scranton Interfered with Sale of Seats

SCRANTON, PA., May 18.—Enrico Caruso canceled his contract to sing at the new Scranton Armory Friday night, and left with his company for New York at noon. The contract guaranteed the Caruso management \$5,000. When the famous singer arrived with his company and manager, Ernest Goerlitz, the Elks, who were holding a State convention here, were in full possession of Scranton, and the tenor's appearance did not attract the attention it would ordinarily. He walked to his hotel, and as soon as he learned that the sale of seats indicated a small audience he readily consented to the cancellation of the contract with the local manager, who felt greatly relieved.

The last concert of Mr. Caruso's tour takes place in Montreal, after which he leaves for London. At all other cities where he has sung the Metropolitan Opera tenor has been greeted by enormous audiences and the tour has been very successful.

## Dr. Franklin Lawson's Tour

Dr. Franklin Lawson, the tenor, has recently completed a concert tour, during which he was heard in Salem, Mass., Marblehead, Mass.,

Taunton, Mass., Brockton, Mass., and Springfield, Mass. His work was praised by audiences and newspaper critics in all of these cities.

## STUDENTS AS COMPOSERS

Program at Columbia University Shows Work of Creative Musicians

The department of music of Columbia University gave a concert of original compositions by the students on Thursday afternoon, May 14, in the auditorium of Earl Hall. The composers represented were F. Bellinger, trio for violin, 'cello and pianoforte and three songs for soprano; Marie Gibson Hyde, three songs for soprano; F. O. Hauser, three baritone songs; N. Ulanov, barcarole for violin and a trio for violin, viola and 'cello, and E. Breitfeld, two songs for soprano and two pianoforte solos.

The performers were E. S. Murray, W. Sohst, F. Bellinger, N. Ulanov, George Featherstone, Messrs. Finkelstein, Schuller and Bass, Estelle Platt and Mrs. Raymond Osburn. There was a large and discriminating audience present and the well-arranged program was thoroughly enjoyed. In the opening trio Prof. Cornelius Rübner assisted at the pianoforte.

Puccini's "Madama Butterfly" has just been heard in Wiesbaden for the first time.

## ERNEST SCHELLING'S PLANS

American Pianist Will Devote Summer to Work and Recreation

Ernest Schelling, the distinguished pianist, who has come under the management of Loudon Charlton for next season, is at present in Europe, where he plans to devote his Summer both to concert work and recreation. Mr. Schelling sailed recently, crossing on the same vessel with Mary Garden, Dalmorès and other notables of the Manhattan Opera House, including Mr. Hammerstein himself, and the concert given *en route* was unusually memorable. Mr. Schelling, who is an enthusiastic motorist, is at present overhauling his auto preparatory to a trip he is to take on the Continent. He has taken a number of short trips with Mengelberg, the well-known conductor, who has been in Paris leading the St. Matthew's Passion with his orchestra and choir from Amsterdam.

Mr. Mengelberg is anxious to have Schelling play in the different Dutch cities this Summer and perhaps in Frankfort, though the latter date is doubtful, as the pianist plans to sail early in November for America.

Milton Cook, who was the bass soloist at the American Church in Berlin, Germany, has gone to Paris, and will shortly return to his home in Detroit. He has been succeeded in Berlin by

W. A. Derrick, at one time a concert singer in this country, now a successful business man in the German capital.

## SPIERING COMING NEXT YEAR

Former Chicago Violinist to Make American Tour—Shapleigh's Works Heard

LONDON, May 12.—Theodore Spiering, the violinist, formerly of Chicago and now of Berlin, has almost completed plans for an extended tour next January, February and March. He has a large number of engagements booked for Continental centers in the Fall.

An American composer was honored at the new St. James's Hall recently, when Bertram Shapleigh's orchestral suite, "Ramayana," was performed, under the baton of Lyell Taylor. The work was received most cordially, and Mr. Shapleigh, who was sitting in the balcony, was called to the stage to acknowledge the applause. The reception accorded Mr. Shapleigh's cantata based on Poe's "The Raven" at the Middleborough Festival the following night was similarly gratifying. The public was enthusiastic and the press notices were most favorable.

L. J. P.

The ashes of the late Edvard Grieg have been sealed up in the grotto near the composer's home at Troldhaugen, near Bergen, Norway.



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## ANN ARBOR FESTIVAL DRAWS LARGE CROWDS

Schumann-Heink and Corinne Rider-Kelsey Distinguish Themselves in Notable Performances

ANN ARBOR, MICH., May 18.—With large audiences at every concert, and with probably as much enthusiasm as ever attended former years, Ann Arbor opened and closed her fifteenth annual May Festival in old University Hall, beginning on Wednesday, May 13, and closing on Saturday, May 16. At each concert the big auditorium was well filled and the sale of seats for the series was of more than gratifying large proportions.

There were five concerts and the soloists were made up of the most prominent in their respective lines of any in the United States.

At the opening concert Mme. Schumann-Heink, contralto, and L. L. Renwick, organist, were the soloists, and Mme. Schumann-Heink was heard at her best in the aria and recitative of Mozart's "Titus." She was in splendid voice and in her usually gracious mood. In the big scene from "Le Prophète" she sang superbly in French.

At the second concert Haydn's "Creation" was given, with Corinne Rider-Kelsey, soprano; Edward Johnson, tenor, and Herbert Witherspoon, bass, as soloists. Mme. Rider-Kelsey was listened to with especial interest, as this was one of her last concerts before she departs for England to take part in the Covent Garden opera.

At the third concert Janet Spencer, contralto, and Leopold de Mare, a French cornetist, were prominent, and Schumann's symphony No. 1, B Flat, op. 38, was the feature of the performance.

Madame Schumann-Heink was the soloist at the fourth concert on Friday evening, May 15, and confined herself to selections by Schubert.

A concert version of Gounod's "Faust" composed the entertainment at the fifth concert on Saturday evening, May 16, the parts being taken by Edward Johnson as Faust, Mme. Rider-Kelsey as Marguerite, Herbert Witherspoon as Mephistopheles, Janet Spencer as Martha, Claude Cunningham as Valentine and Earl Killeen as Brander. The Choral Union made up the chorus.

It is rarely that one may hear such an aggregation of finished artists in one concert, and the audience was most enthusiastic and appreciative. The festival, on the whole, was most successful, and Frederick A. Stock, who conducted the Theodore Thomas Orchestra, and Albert A. Stanley, leader of the Choral Union, are to be congratulated at the unanimity of the praise bestowed upon them and upon the artists who worked with them.

## NEW YORK TEACHER'S RESULTS

Eleanor McLellan to Take Pupils to Maine Woods This Summer

Eleanor McLellan, the well-known New York teacher of singing, successor to H. Howard Brown, has had a busy season and one most gratifying in its results. She has not only carried on the work of her predecessor, but by her untiring energy, her rare powers of imparting her knowledge and her excellent musicianship she has extended the reputation of her teaching methods and gathered together a class in which are some of the foremost singers now before the concert public.

One of these is Dan Beddoe, one of the most popular concert artists in this country, who has won the warmest praise of critics and music-lovers wherever he has sung, the absolute evenness of his voice throughout its entire range invariably attracting special attention. His present season has been the most successful in his career.

Another of this teacher's professional pupils is Tom Daniel, the well-known basso, who has just come under the sole management of Haensel and Jones. Charles Kitchell, the tenor, who is also

one of her pupils, has also come under this firm's management. Beatrice Fine, the soprano, is another of Miss McLellan's pupils coming steadily to the front. She will make a tour of the Pacific Coast during the Summer, for which she has arranged some interesting and scholarly programs.

Edward Strong, the tenor, is likewise an advocate of this teacher's methods. His busy and successful season was only marred by a severe illness this Spring, which has prevented him from filling his later dates.

Miss McLellan has had so many requests from teachers and professionals for instruction during the Summer months that she has decided to take a limited number of pupils with her to the Maine woods.

## ST. LOUIS SYMPHONY PLANS

Max Zach Reengaged and W. B. Clayton Will Be Business Manager

ST. LOUIS, May 18.—The plans for the St. Louis Symphony Society for its twenty-ninth year, 1908-09, are now almost completed. It is the intention of the Society to make the next season the most important and brilliant ever given by the organization. There will be eight concerts, four symphonies and four miscellaneous. The best artists will be engaged as soloists and will be selected with the greatest care.

The dates for the regular subscription concerts are November 5 or 12, December 3, January 7, January 24, February 4, February 18, March 4 and March 25.

The popular concerts were such a success during the past season that they will be continued and in increased numbers. They will commence November 15 and will be given each Sunday afternoon until the 1st of April following. Plans are now being made in answering the almost universal call from the South for the orchestra to go on concert tours, and Max Zach has been reengaged as conductor for the coming season, thus insuring to St. Louis one of the strongest forces toward its musical development.

W. B. Clayton, who has had extensive experience with the Pittsburgh Orchestra, Gilmore's Band and the Victor Herbert Orchestra, has been engaged as business manager. He will devote his entire time and attention to the St. Louis aggregation.

## St. Louis Orchestra Gives Concert

ST. LOUIS, May 18.—The Young People's String Orchestra, Victor Lichtenstein, conductor, gave its last concert of its seventh season last Tuesday, with Ralph Swayne, Saul Cohen and Joseph Gill as violin soloists. The concert was one of the most enjoyable given by this organization. Young Gill, who is a pupil of Mr. Lichtenstein, gave a recital at Alton, a few days before, at which, though only twelve years of age, he proved that such works as Vieuxtemps's Ballade and Polonaise and Musin's "Caprice de Concert" have no terrors for him.

## Concert at Brooklyn High School

The Brooklyn Conservatory of Musical Art, of which Arthur Claassen and Leopold Winkler are the directors, gave a concert at the Girls' High School on Friday of last week. An attractive program was provided by Lillian C. Funk and Louise Schippers, sopranos; Edith McGee, contralto; William Grafing King, violinist, and Louise Manning and Leopold Winkler, pianists. There was a large and well-pleased audience.

## Dr. Perrin Arrives in Montreal

MONTREAL, May 18.—Dr. H. C. Perrin, the new director of McGill Conservatorium of Music, arrived in Montreal yesterday from England on board the *Victorian* for a short preliminary visit previous to taking charge next September or October. Dr. Perrin will be the first professor of music in the Faculty of Arts of McGill University, having resigned his important and historic position as organist and choirmaster of Canterbury Cathedral for this purpose. C. O. L.

## EDYTH WALKER AS "ISOLDE" DELIGHTS LONDON'S CRITICS



EDYTH WALKER

Former Mezzo-Soprano Who Has Developed Into a Dramatic Soprano

Edyth Walker, the American opera singer, who sang mezzo-soprano rôles at the Vienna Court Opera, under Gustav Mahler, before she came to America, and also at the Metropolitan during her New York engagement, which terminated two years ago, made her first appearance at Covent Garden after an interval of eight years last Saturday, as *Isolde*, in Wagner's "Tristan und Isolde," and made a success that is described as a triumph.

The chief reason assigned for Miss Walker's severing her connection with the Metropolitan was the fact that she aspired to singing dramatic soprano rôles here, and Mr. Conried would not consent to giving her parts of that nature. Since her return to Europe she has gradually been adding most of the higher rôles to her repertoire. One of the London critics said of her *Isolde*: "Miss Walker proved herself to be the best *Isolde* vocally and histrionically that has yet been seen and heard in this country. It is hard indeed to speak in terms too high of her impersonation. She sang the exacting music superbly, and histrionically it was matchless. In view of her amazing triumph, a public interest will now be taken in her embodiments of other Wagnerian rôles." One or two critics, mindful of the way they were criticized for losing their balance on Tetrazzini last Fall, speak with more reserve, though with undisguised favor.

One of her most enthusiastic hearers was Queen Alexandra, who manifested her keen enjoyment by prolonged applause. Questioned regarding the development of her voice into a dramatic soprano, Miss Walker said: "I cannot account for it, except for the fact that I was originally very carefully trained. My teacher never allowed me to overtax my strength. I was born not many miles away from New York, and until quite grown up knew very little about music, my people not caring for it."

## Providence Club Elects Officers

PROVIDENCE, R. I., May 18.—At the annual meeting of the Schubert Club the following officers were elected: President, Mary Cullen; vice-president, Lillian Boyle; secretary, Ella Wood; treasurer, Harriet Lyons. The president chose Helen Ames, Amy Eastwood and Eva Fenner for the membership committee.

## Walter Bentley Ball in Recital

An audience of good size attended a recital given on Friday night of last week by Walter Bentley Ball, baritone, of Rochester, in the Twenty-third Street Y. M. C. A., New York. Brahms, Bach, Holländer, Lully, Verdi, Mendels-

sohn, Huhn, Chadwick, Sidney Homer, W. G. Hammond, Maud V. White, Gaston Borch and Henry F. Gilbert were the composers from whom Mr. Ball selected his numbers, and the offerings were sufficiently diversified in nature to enable him to display marked versatility. His voice is of a particularly agreeable quality and his interpretative ability is of a high order. H. Raymond Loder was the accompanist.

## LOUISVILLE PIANIST HEARD

Corneille Overstreet Plays for Matinee Musicales of Indiana City

BEDFORD, IND., May 16.—Corneille Overstreet, of Louisville, Ky., gave a piano recital under the auspices of the Matinée Musicale here recently, when she made a deep impression upon her audience by the versatility and maturity of her art as exemplified in a program that included Beethoven's Sonata, op. 31, No. 3; Liszt's Rhapsodie, No. 6, and compositions by Chopin, Fauré, Max Reger, Dubois, Glinka-Balakireff and Schumann-Liszt.

This recital followed a most enjoyable request program, given by the same society, at which most of the best features of the Winter's programs were repeated. The officers of the society are Mrs. J. G. Phipps, president; Mrs. J. R. Voris, vice-president; Ella Whiting, secretary, and Mrs. R. R. Boruff, treasurer. Ottilia Scherschel, Maud Deckard and Louise Thornton constitute the program committee.

## J. FRANK RICE IN RECITAL

Fifth of Von Ende Violin Programs Maintains High Standard Established

To J. Frank Rice was allotted the fifth violin recital in the series arranged by Herwegh Von Ende at the American Institute of Applied Music, 212 West Fifty-ninth Street, New York. Considering the high standard established at the beginning of the series and maintained right through, it was no easy task that confronted Mr. Rice, and to his credit be it said, therefore, that his recital was on the same high artistic level as its predecessors, and that he won a distinct personal success.

The Moszkowski suite for two violins and piano, in which the recital-giver was joined by Ford Hummel, the Mendelssohn and Dvorak concertos and the Bruch Concerto in G Minor constituted the program. Mr. Rice's technique is well developed and he combines with a broad, intellectual grasp of the works he plays pronounced individuality of temperament. He was warmly applauded by a large audience. In Margery Morrison, as accompanist, he had a worthy assistant.

## Michigan Music Teachers to Meet

The twenty-first annual meeting of the Michigan Music Teachers' Association will be held in Bay City, Mich., on June 24, 25 and 26. There will be five concerts by artists of high reputation and round-table talks on the voice, piano and public school music, essays on musical topics and other attractive features. Earl Killeen, of Ann Arbor, is the president, George Murphy, of Grand Rapids, vice-president, and Francis L. York, 530 Woodward Avenue, Detroit, secretary.

May-Lou E. Hall, soprano, a pupil of Perley Dunn Aldrich, of Philadelphia, gave a song recital on the evening of Friday, May 15. Her selections included songs by McDowell, Van der Stucken, Del Acqua, Schubert, Schumann, Beach Swift and Bellini. Her rendering of an aria from "I Puritani" was especially well done.

"Jocelyn," used by Benjamin Godard for his opera founded on Lamartine's text, has served as the basis of a libretto once more, which has been set to music by the Italian composer, Tedeschi, and produced at San Remo in the Italian Riviera.

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## COLUMBUS LOCAL MUSICIANS ACTIVE

**Many Teachers' and Pupils' Recitals  
Scheduled—Gadski Gives  
Fine Concert**

COLUMBUS, May 18.—Although Mme. Gadski closed the artist season in Columbus last week, there is another season just approaching which claims interest. All the Columbus teachers are about ready to announce the dates of their annual class recitals. They usually begin in May and extend far into June. The first one this year will be given by David Centner, a piano pupil of Norah Wilson, on Tuesday evening, May 26. Emily McCollie will also arrange hers early in order to go abroad for the Summer's study with Therese Chaigneau in Paris. Elizabeth Rindsfoos, another piano teacher, will spend the Summer with Carreño. Ella May Smith will give a series of pupils' recitals on the four Friday nights in June.

Oley Speaks, a prominent voice teacher, is convalescing from a severe attack of typhoid fever now at his home on Rich Street.

The Gadski recital was successful in the fullest sense.

The program included songs by Brahms, Schubert, Schumann, Mrs. Beach, Loewe and Wagner—all effectively given and enthusiastically received. Frank La Forge shared in the honors of the evening as accompanist and soloist.

The Columbus Orchestra gave a very successful concert Tuesday night. Edith Sage MacDonald, soprano, assisted.

On Wednesday night the Castalia Club gave its concert, with Thomas Murray and Maud Brent as soloists. On Friday night the Denison University Glee Club, of Granville, gave a very satisfactory concert at the First Baptist Church. H. B. S.

### MRS. SMOCK BOICE'S RECITAL

**Well-Known Teachers Arrange a Special  
Course for Out-of-Town Singers**

One of the most enjoyable musicales yet given in the Boice Studios, 400 Washington Avenue, Brooklyn, brought out a number of the most gifted singers in Mrs. Henry Smock Boice's classes a few nights ago. A program of varied and exacting nature was presented in a manner that bore every evidence of the most thorough training along artistic lines of uncommonly good material.

The singers were Edna Briggs, Florence Smith, Mabel van Wagner, Mildred Day, Eileen Whelan and Ada Hanau, sopranos, and Elsie Ford, contralto, all of whom displayed fresh, attractive voices, which they used with much charm of style. Susan S. Boice, the popular soprano, who presided at the piano, and Porter F. At Lee, baritone, also contributed several numbers by request at the close of the program.

Mrs. Boice and Miss Boice expect to continue teaching until August, in order to accommodate teachers from out-of-town who desire a course especially adapted to their needs. They have made a special study of Italian, German and French diction. Last summer Miss Boice took a thorough course in French, with eminent instructors, in Paris.

The studio work embraces opera, oratorio and concert work in English and foreign languages.

## DORA BECKER SAILS FOR EUROPE



Mme. Dora Becker, the well-known violinist, sailed last week on the *Finland* for concert appearances in London, Berlin and other European cities. The photograph reproduced herewith shows, reading from left to right: C. G. Schaeffer,

Mme. Becker's husband, who is the principal of a public school in Newark, N. J.; Mme. Becker, C. Norman Granville, the well-known American baritone, and Wilmar Sanda, a coloratura soprano of London.

Miss Boice, who is preparing for early appearances in concert work, sang frequently while in Europe last year, a recital she gave at a hotel in Dresden for the guests of the house drawing an audience that filled the corridors as well as the salon. Vocally and temperamentally she possesses unusual qualifications for a concert artist.

### BISPHAM'S TRIUMPHAL TOUR

**Baritone Has Enjoyed Unprecedented Success in North, South and West**

During the past six weeks, David Bispham's artistic activities have continued unabated and his tour of successful appearances has taken him as far South as South Carolina, as far West as Kansas and North into Wisconsin. He has sung at the Spartanburg (S. C.) Festival, the festival at Kansas University, and with choral societies at Albany and Milwaukee, in both of the latter places performing the part of *Mephistopheles* in Berlioz's "Faust," in English and German.

During the "Bispham week in Wisconsin," the noted baritone filled five engagements, four of them recitals, in which he introduced a new melodrama, Longfellow's "King Robert of Sicily," set to music by Rosseter Cole, which has proved immensely effective, and met with great acclaim. Press excerpts from papers in all of the cities visited by Mr. Bispham indicate that never before has he enjoyed so triumphal a tour as this one proved to be.

### Miss Wolfe's Recital in Montana

BOZEMAN, MONT., May 16.—Phyllis Wolfe, who has been at the head of the vocal department in the Montana State College for the past two years, gave a farewell concert in the Bozeman Opera House May 7. Miss Wolfe was assisted by some of the best musicians of the State, which made the program a varied and exceedingly attractive one.

The audience, by its enthusiastic and persistent calls for encores, attested the worth and artistic rendering of the selections. Miss Wolfe plans to sail the last of June for Italy, where she will resume her studies in music and languages.

### LAST TONKUESTLER MUSICALE

**Edwin Grasse, Paolo Gallico and Others  
Heard on Closing Evening**

The New York Tonkünstler Society held its last musicale of the season on Tuesday evening, when a fine program was presented.

The opening number was Arensky's Trio in D Minor, op. 32, which received a lucid and impressive performance at the hands of Paolo Gallico, the Italian pianist, Richard Arnold, violinist, and Vladimir Dubinsky, 'cellist. Another example of excellent ensemble was afforded later on, in Beethoven's Quartet in F Major, which was led by Edwin Grasse, the well-known and popular violinist and composer, with whom were associated August Roebelen, second violin; Ernst H. Bauer, viola, and Mr. Dubinsky, 'cello. Mr. Grasse was accorded individual recognition by his fellow-musicians and the audience.

Between these numbers Marie Kroeger sang a group of songs by Robert Franz in attractive style. The group consisted of "Genesung," "Marie," "Weisst du noch?", "Tanzlied im Mai," "Das macht das dunkelgrüne Laub" and "Im Herbst."

The audience was a representatively cultured one, among those present being Maud Powell, the distinguished violinist, May Mukle, the English 'cellist, Hella Seydall and many other prominent musicians.

### American Compositions Heard

COLORADO SPRINGS, May 18.—The local branch of the American Music Society gave a program at the home of Mr. and Mrs. H. H. Seldomridge, last week, when compositions of American composers were presented by Miss Trott, Mrs. Faust, Miss Martin, Mrs. Stewart, Miss Lord, Miss Rhett and Dr. Woolsey. The composers represented on this occasion were: M. Melville, Arthur Farwell, Katherine Heyman, Harvey W. Loomis, Henry F. Gilbert, Arne Oldberg and Frederic Ayres.

Last Saturday afternoon Georgie Pearsall, a pupil of Gustav L. Becker, gave a piano recital at her teacher's New York studio, assisted by Alice Ralph, soprano, a pupil of Carlos N. Sanchez.

## PADEREWSKI SENDS BIG CHECK OUT WEST

**Gift of \$1,000 for Behymer—Damrosch Draws Crowds on Pacific Coast**

LOS ANGELES, May 14.—The proverbial stinginess of celebrated artists has been flatly disproved in one instance, at least, by a recent charming episode in local managerial circles; and the cordial relations existing between a Western impresario and his star have also come in for fine exemplification.

L. E. Behymer, head of the big bureau which now is the practical dictator of music in the entire West, has just received a charming note from Ignace Paderewski, which reads as follows:

"The charming gentleman whom you most irreverently called my office boy (Mr. Behymer himself) worked very hard for the success of my Western tour, forgetting in many cases all about his own interests. As I cannot afford to have anybody working for me under those conditions, I beg of you the favor of persuading this lovely 'office boy' to accept the enclosed check as a modest token of my gratitude for his splendid achievements. With sincerest thanks for your great kindness to us all, and heartiest wishes for your own and your family's continued health and prosperity,

I remain, most cordially yours,  
IGNACE PADEREWSKI."

The check referred to was a personal one on the pianist's private account, and was for one thousand dollars.

Walter Damrosch is entering southern California to-day, and will begin a short season in Los Angeles to-morrow, following it with a similar, though somewhat longer, season in San Francisco.

By virtue of good management and careful arrangement of Mr. Damrosch's tour, he has been enabled to play every night, save Sunday, and has had a fine business in the West.

Loudon G. Charlton, well-known New York manager, who is in town at present, said yesterday to the correspondent of MUSICAL AMERICA: "It seems to me that the West, in general, presents a field of most wonderful interest to artistic observers. Its growth as an area for the best in music during the past few years has been little short of marvelous, and I predict a great season to come. The West, instead of being merely the Argonautic field of adventure that it was a decade ago, is now organized and districted as thoroughly as the East, and the 'grand tour' is no longer an infrequent filibustering expedition, but a regular, everyday business deal." J. J.

### Miss McCue Sings in Cleveland

CLEVELAND, May 18.—A recital was given before the College Club of Cleveland, last Monday afternoon, by Beatrice McCue. Her program included Landon Ronald's "Sunbeams," Edward German's "All the World Wakes To-day," Mendelssohn's "But the Lord Is Mindful of His Own"; old Scotch ballads, "Loch Lomond," "Flow Gently, Sweet Afton" and "Robin Adair," Tchaikowsky's "Farewell, Ye Hills" from "Jeanne D'Arc," Schubert's "Haiden Roeslein," Grieg's "Ich Liebe Dich," Schumann's "Widmung" and Sidney Homer's "How's My Boy?"

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## HOPE FOR MUCK'S RETURN

## Parting Words of Director Indicate That It Is a Strong Probability

BOSTON, May 21.—It has been ascertained that just before Dr. Karl Muck left for Germany he made a statement somewhat less positive than heretofore about the extreme improbability of his return to America.

"It is absolutely unsettled when I shall return to the United States," he said, "as my contract with the Royal Opera House in Berlin has some years still to run. If the Emperor cares to release me, as he did for my second year in Boston, it may be arranged just as it was then. He gave the permission to Ambassador Tower one day while they were at lunch. But my permanent contract with Berlin will always interfere with my return unless some similar arrangement makes it possible for me to come back."

Clearly these words indicate that Dr. Muck intends to return to Boston as soon as he can gain his release in Berlin, and that the conductorship of the Symphony Orchestra is open to him whenever he is free to resume it. His statement seems also to imply that steps will be taken next Winter to accomplish these ends.

## Metropolitan Opera Loan Extended

The Metropolitan Opera House has been mortgaged by the Metropolitan Opera and Real Estate Company to the United States Trust Company for \$1,000,000, due in ten years, and bearing 4½ per cent. interest.

This mortgage represents no new indebtedness, but is simply the refunding of a loan for the same amount, made by the Mutual Life Insurance Company, which fell due on May 1. The Mutual Life mortgage has been in existence fifteen years, having been made originally for ten years and later extended for five years. The rate of interest on the five-year extension was 4 per cent.

## Reciprocal Entertainment

Prince De Sagan, talking about music with one of the French correspondents in New York, mentioned the violinist Ysaye.

"The plump, pale Ysaye," he said, "with his lock that hangs down over his face to his chin, is very, very proud."

"A millionaire bootmaker invited Ysaye to dine with him last year in Nice."

"After dinner the millionaire brought out a violin and asked Ysaye to play. The musician bit his lip, but taking the instrument he played several beautiful morceaux."

"Afterward, in Paris, Ysaye invited the millionaire to dinner in his turn. There was a distin-

guished company present. After dinner, as they were all at coffee in the salon, a servant brought the host a pair of old boots.

"Ysaye took the boots and handed them gravely to his millionaire guest."

"But what am I to do with these?" the guest demanded, holding the boots awkwardly in his lap beside his cup.

"Ysaye smiled vindictively and flung his long lock behind his ear."

"In Nice," he said, "you asked me after dinner to play for you. Now I ask you to mend these boots for me. Each to his trade, you know."—*Washington Star*.

## MISS THOMAS'S PUPILS SING

## Baltimore Hears Young Women Who Give Evidence of Excellent Training

BALTIMORE, May 11.—An excellent vocal recital was given by the pupils of Sadie G. Thomas at Mount de Sales Academy of the Visitation of Catonsville, recently. The soloists were Miss H. Achenback, Miss M. Smith, Miss M. Galloway, soprano; Miss I. Simmons, mezzo-soprano, and Miss B. Byrd and E. Bachman, contraltos. Miss Galloway sang Vannoli's "Together Thou and I" and Del Riezo's "Happy Song" beautifully, while Miss Bachman gave Lalo's "The Bond Maid" and Taylor's "Ah, Let Me Dream." They and the other pupils showed the excellent training they had received at the hands of their instructor, Miss Thomas. W. J. R.

## Sinsheimer Pupils Heard

Bernard Sinsheimer's pupils gave a string orchestra concert in Carnegie Chamber Music Hall, New York, on May 11, with the assistance of May Jennings, contralto, and Antonia Griffin, harpist. Grieg's "Suite im Alten Style," Massenet's "Sommell de la Vierge," Handel's Air and Menuett and Krug's "Liebesnovelle" were the offerings of the orchestra, which did remarkably well. Elsie Asiel and Judith Hays gave several solos, and Emil Heimberger played the Andante and Finale of Mendelssohn's Concerto in a highly creditable manner.

## Miss Stender in Milwaukee

Frida Stender, the lyric soprano, has returned to New York after appearing with success in various Western cities. One of her principal concerts was in Milwaukee with the musical society in "The Damnation of Faust." Willy Jaffé writes in the *Sentinel*: "Miss Stender did splendid work. Her soprano has brilliancy and carrying power and is, besides, of a rare quality."

## BROOKLYN'S OPERA SCHOOL

## Theodore Habelmann to Have Charge of Proposed Institution

It was announced in Brooklyn this week that an opera school is planned for that borough for next season, the natural sequence, doubtless, of the opening of the new Academy of Music to \$5 grand opera sung by Metropolitan stars. With the former Conried or any other opera school, however, the plan has nothing to do.

Theodore Habelmann will have charge of the school, and his long experience in this work will be of especial value.

Arthur Claassen and Leopold Winkler are two musicians directly associated with the scheme. A stage and scenic equipment will be installed for the purposes of their experiment at Brooklyn's Arion Hall.

## AMERICAN TEACHER ENJOYS SUCCESS IN NEW FIELD ABROAD



WILLETTA PARKER

BOSTON, May 18.—Willettta Parker, an American woman, artistically and socially distinguished at home through her former residences in Boston and Chicago, is to-day enjoying a well-deserved success in London as a vocal teacher, singer and accomplished and versatile musician. Her studios are at No. 81 Baker Street, Portman

Square, W., and it is believed her work will appeal especially to American women, as she is keenly sensible to all the requisites desirable to the worthily ambitious and understands the difficulties faced by those who go abroad for study.

Of her career in this country critics on various papers have spoken in eulogistic terms. "Her voice is a contralto, with a surprising range and wealth of tone," said the *Boston Transcript*. The *Times-Herald*, of Chicago, said: "Miss Parker invariably accompanies herself, which, being an accomplished pianist, adds great charm to her singing. The sweet, true voice has been well trained, and to her the accompaniment is ever a part of the song." The *Morning Post*, of London, also praises her work highly.

## "ELIJAH" IN BETHLEHEM

## J. Humbird Duffy and Florence Hinkle Sing in Principal Parts

BETHLEHEM, PA., May 11.—Not since the Bach Festival months ago has a greater musical composition been attempted here by the Bethlehem body of singers under David G. Samuels than Mendelssohn's "Elijah," which was given here last week. J. Humbird Duffy, baritone, was excellent in the character of *Elijah*, while Florence Hinkle sang the soprano solos in a telling manner. Harriet Foster and Bertha Warnick, of this city, the latter making her debut as a soloist, sang in a splendid manner several of the minor contralto parts. C. R. Hargreaves was the tenor. Assisting Mr. Samuels were Edith Shaner at the piano and William Zimmerman at the organ. Andre Weingartner was the concert-master and he directed his orchestra excellently.

## La Crosse Conservatory in New Home

LA CROSSE, WIS., May 18.—The La Crosse School of Music is now established in a new location in the Edwards Flats, occupying fifteen rooms that are equipped in the most modern manner. The management of the school was given over to Frederick Leithold in January and a new stock company was organized, which is proving to be most successful. From an enrollment of 60 the school now has nearly 150 pupils. Two new departments have recently been added, making five in all. M. N. S.

## Fritzi Scheff Gets Divorce Decree

On the report of a referee Justice McCall, in the Supreme Court, signed an interlocutory decree last week granting to Fritzi Scheff, the prima donna, a divorce from Baron Friedrich Wilhelm Gustav Carl von Bardeleben, whom she married on January 7, 1903. The referee, Edmund E. Wise, heard the evidence and reported that it was sufficient to prove that the Baron had been guilty of conduct that would entitle the singer to a divorce.

## Pearl Benedict's Season

Pearl Benedict, contralto, and former pupil of Oscar Sanger, has had thus far a most successful and brilliant season. Among her later engagements she sang at Mt. Vernon, N. Y., "In a Persian Garden," on May 8. She will appear at the May Festival, Lansing, Mich., May 27 and 28, after which she is booked for a short tour through Michigan. Walter R. Anderson, her manager, has already booked an extensive tour through the South and West for next season.

Fernand Soubeyran, the French tenor who made one appearance at the Metropolitan a year ago last November and then took his departure, has been singing in Cairo lately in "Le Prophète."

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# PLUCK AND HARD WORK BRING FAME TO AN AMERICAN SINGER

**The Interesting Story of How Regina Vicarino Overcame Obstacles to Make a Name for Herself in Grand Opera Abroad—She Has Distinguished Herself in Many Roles at Malta, Italy**

Regina Vicarino, one of the latest American girls to win the favor of European operatic audiences, is a striking example of what pluck, hard work and persistence in the face of great obstacles will accomplish. With absolutely no stage experience she secured her first engagement as one of the prima donna sopranos at the Royal Opera in Malta, a highly desirable position, especially for a beginner, since the season is an unusually long one, lasting from September to Easter.

Here her success has been most gratifying, for not only has she not received one single adverse criticism in any of the many rôles which she has sung, frequently at very short notice, sometimes without even one rehearsal; not only was she "commanded" to sing at the royal palace upon the occasion of the visit of the Duke and Duchess of Connaught, but recently the manager called the entire company together upon the stage of the theatre and declared that Miss Vicarino, "the American," as she is styled, was the only one of the artists who had absolutely lived up to all the terms of her contract and knew all the rôles agreed upon in making the contracts. This was the greatest compliment that a foreign manager could have paid her.

But her career, young as she is to have won such success already, has been by no means a path of roses. Despite her name, she is an American, but her mother was French, her father Swiss, of Italian descent. The family had always spoken French at home, and this proved a fortunate thing for the future prima donna, for when she was four years old her father died, leaving his wife dependent upon her own efforts for the support of herself and her daughter. The mother gave French lessons with success for some time, but gradually lost her hearing so that she could no longer do so, and at sixteen it was Miss Vicarino who must support them both.

She obtained French pupils and went from house to house giving lessons. She had always wanted to sing, and after a couple of years, when financial prospects were a trifle brighter, some one asked Arthur Lawrason, the well-known vocal teacher of New York, to hear her voice.

"I was not at all impressed with her voice," said he, recently, in speaking of the girl's career, "and especially her air of assurance irritated me. I thought she had too good an opinion of herself. She sang, and I said to her: 'Do you want an honest opinion?'"

"Yes," said she. I pointed out various faults, in fact, I criticised her quite severely, but she listened without any appearance of vexation. It was the close of the season, and I never expected to see her again. To my surprise, she appeared in the Autumn and arranged for lessons. But my surprise became amazement when she asked me to let her sing for me again, and I found that she had been working hard with her voice all Summer, and had actually corrected, to a certain extent, all the faults that I had pointed out months before. That made me feel sure that she would succeed. Any girl who could take criticism to heart and profit by it as she had done was bound to succeed in the end."

Mr. Lawrason is not much of a believer in the merely beautiful voice as material for a successful vocal career, and thinks that other qualities have so much to do with this success that, taken with a voice naturally not remarkable, they may often produce the best results.



REGINA VICARINO

Photos by White

The Photograph on the Right Represents Miss Vicarino as Santuzza in "Cavalleria Rusticana"

The girl worked hard for three years, giving French lessons all the time, usually memorizing her music on the street cars as she went from one lesson to another. Then, just as her voice had attained a degree of cultivation fitting her to begin a career, and opera was what she longed for, came a piece of great good fortune, as though in reward of all her hard work and struggles.

A distant relative, of whose very existence she was in ignorance, died and left her and her mother a sum of money which, while a modest amount as fortunes go, yet made it possible for them to go to Europe and let the girl try her fortunes in the operatic world. Mme. Bressler-Gianoli and Mlle. Pinkert were favorably impressed with the young singer's voice and temperament, but the latter interested herself seriously in her career. When she went to Milan last Summer, Mlle. Pinkert introduced her to her own manager, and did not stop at that, but continued to act as friend and adviser.

Within a few weeks of her arrival in Milan Miss Vicarino sang for four managers, to the utter amazement of the young singers in the same pension, who had shrugged their shoulders over her expectations of securing an early hearing and her hopes of an engagement for the following season. But more surprising than this, each one of the four offered her an engagement.

It was Mlle. Pinkert who advised her by all means to accept the one at Malta, since the experience she would acquire there would be invaluable. As a matter of fact, her repertoire of five rôles, with which she arrived in Italy, has been increased to fourteen, including *Micaela*, in "Carmen," *Nedda*, in "I Pagliacci"—which she sang at a day's notice, and without rehearsal, upon the illness of the soprano usually entrusted with that rôle, her success being such that the soprano instantly recovered; the *Page*, in "Ballo in Maschera," title rôles in "Martha," "Lucia," Puccini's "Manon," *Adalgisa*, in "Norma," *Mimi*, in "La Bohème," *Marguerite*, in "Faust"; leading soprano rôles in "L'Amico Fritz," "Cavalleria Rusticana," "Fra Diavolo," "Pêcheurs des Perles" and *Elizabeth* in "Tannhäuser"—a remarkable list for so young a singer.

A striking example of pluck was related recently in a letter to Mr. Lawrason. She was asked to learn the soprano rôle in "Fra Diavolo," which was not in her contract, and informed that she must be ready to sing it in a week. There has been considerable feeling in the company, especially among the other women, over "the American's" success, and undoubtedly they hoped that this time she might fail. She was promised one rehearsal. The day before the performance came and she had not had it.

Then she learned that, instead of the regular director, the chorus master, less friendly, was to direct.

"I suddenly realized that he would probably put me off with a piano rehearsal at best," wrote Miss Vicarino, "and that, with an unfamiliar orchestral director, was a risk which I did not care to take. It was raining hard that evening, and oh, how slippery those Malta streets are, and how dark at night! But I went to the theatre, found that the manager was at his home, at the other end of the town, followed him there, and stated the case to him. I had my orchestral rehearsal the next morning. Then there was trouble when I got to the theatre in the evening. Some of the properties were wrong or missing, so I had to set the scene myself. I did it, and am happy to say that I had a decided success."

Miss Vicarino is enthusiastic over her teacher, and declares that it is to him that she owes the fact that her voice has been in fine condition all Winter, which has not been the case with other members of the company, so much so that they themselves have remarked upon it and her "perfect method," and that she has so successfully withstood the strain of singing so often and so many rôles while in this her first season.

ELISE LATHROP.

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## RUSSIAN PIANIST'S COMING TOUR AROUSES INTEREST

Tina Lerner, Zimbalist and Kussewitzky Will Represent Same Country on Concert Stage Here

The announcement that Tina Lerner, the distinguished young Russian pianist, is to make a tour of this country next season has excited widespread interest in the American music world.

Miss Lerner is described by competent critics as combining a technique of remarkable brilliancy with pianistic resources of an uncommon order and the temperamental fire and enthusiasm characteristic of her race. It is just a little more than a year since she made her debut appearances in Berlin as the culmination of a long period of study with Godowsky, following concert appearances in her native country. In the Autumn she repeated in England her Continental successes. One Berlin critic wrote of her playing in these terms in the *Borsen-Courier*: "One finds it hard to believe that any one so delicate in appearance can have such mastery over her instrument. In her rendering of Schubert, as well as Chopin and Liszt, she displayed an extraordinary technique. With her amazingly sure fingers she made one tone-poem after another live and glow with a wealth of color."

Russia will have another noteworthy representative on the American concert platform next year in Efreim Zimbalist, the new violinist, who is only in his eighteenth year. About seven years ago he entered the St. Petersburg Conservatoire, and for six years and a half he studied with Leopold Auer. At the Conservatoire he won the gold medal and a scholarship of \$600 a year.

Zimbalist's debut in Berlin took place last Fall and was speedily followed by a series of appearances in London, where the critics vied with their German confrères in paying enthusiastic tribute to his attainments. One conservative Berlin chronicler characterized his tone as "ideally beautiful."

Unique interest will attach to the concert appearances here of still another subject of the Czar, Sergei Kussewitzky, the contrabassist, on account of the instrument he plays and his skill as a virtuoso. During the last two years the European papers have contained many accounts of the extraordinary impression made by this artist, his success being the more remarkable in that the instrument he has adopted for concert work is rarely used for solo purposes. He is proclaimed the worthy successor of the great Battersini, and it is safe to predict that he will create a profound impression on this side of the Atlantic.

## OHIO CLUB ENDS SEASON

Akron's Musical Society Gives "Elijah" in Last Concert of Year

AKRON, OHIO, May 20.—The Tuesday Musical Club, at its last concert for the season, on May 27, will give "Elijah" with one hundred and fifty voices under the direction of H. Evan Williams.

Gwilym Miles, baritone, Maude McDonald and Beatrice McCue, contraltos; Edith McDonald and Adeline Voss, sopranos, and Stephen Eichelberger, tenor, will be the soloists.

The Tuesday Musical Club closes a most successful season, and is in a flourishing condition. It gives four evening concerts each year with well-known artists, and the afternoons are thirteen in number. The club's standard is far above the average.

## Russell's Summer Classes for Teachers

To meet the requirements of many teachers who are using the Russell courses of music study the author, Louis Arthur Russell, director of the Normal Institute of Music at Carnegie Hall, New York, has laid out a well-defined course of lectures and lessons for the five weeks beginning June 29. The general plan of work includes work for advanced students and for teachers.

Private instruction for singers and pianoforte players is also included in the Summer course. The class and lecture schedule is: Pianoforte, Normal Class for Teachers (Russell Books); Technique Class, fundamental and advanced; Interpretation, Ensemble Class, four and eight hand, Sight Reading, etc. Vocal: Music Reading, Solfege; Time, Ear Training, etc. Normal Class for Teachers: Theory of Class Teaching, etc.; Choral Practice, Part Songs, etc.; Class, Vocal Technique, Vocal Culture, Physical Culture, etc. Theory: Class in Analysis, Form and Harmony; Elements of Music, History, Biography. Lecture Course (Summer Session): English Diction, The Teaching of Singing, Physical Culture for Singers, Fundamental Principles in Pianoforte Teaching, The Essentials of Pianoforte Technique, The Varieties of Pianoforte Touch, Embellishments of Music. Recitals are given weekly.

## SALT LAKE'S EISTEDDFOD

Inquiries from all Over the Country Show Much Interest Taken

SALT LAKE CITY, May 18.—An increasing interest is already manifested here in regard to the Eisteddfod to be held in this city in October, as is indicated by the large number of inquiries received by Secretary John James from all over the country.

Manager J. H. K. Martin of the Denver Choral Society has informed Mr. James that a big concert is to be given in Denver to raise funds with which to send the society's representatives to Salt Lake City, and inquiries have been received recently from Montana, Nevada and Pennsylvania. It is hoped that Judge H. M. Edwards, of Scranton, Pa., can be secured as an adjudicator at the Eisteddfod.

## MME. JOMELLI'S SUCCESS

New York Singer Praised by Critics for Her Work in the South

Mme. Jeanne Jomelli, the accomplished New York singer, who was identified with the Manhattan Opera Company last year, has been winning marked success throughout the South. As soloist at the South Atlantic States Festival in Spartanburg, S. C., according to the *Journal*, of that city, she "easily became at once popular and her treatment of the air from 'Fidelio' was expressive, beautiful and delightful. No other artist became so immediately one of Spartanburg's favorites as did this splendid singer."

In Louisville Mme. Jomelli received recognition for her excellent work at a jubilee concert, and the critic of the *Daily News*, in Greenville, S. C., referred to her singing at the festival in that city in the highest terms of praise.

A singer once called on a French critic. "When do you make your debut?" asked the critic. "To-morrow." "How much can you afford to give?" "Nothing now, I am hard up; but any amount later on if I succeed, for it will mean my fortune."

The singer made his debut, and was a success. The critic wrote in his next weekly article that the newcomer "promised well, but it remained to be seen whether he would fulfill expectation."—*The Musician*.

Before singing at the village concert Mr. Growler explained that he was not in the best of form. He was suffering from the effects of the "beastly weather," experienced of late. However, he said, he would do his best. Growler sang, and when he had finished there followed a silence long, deep and impressive. It was broken at length by an old farmer in the body of the hall.

"Well," drawled that worthy, "if the weather don't repent now it's simply hopeless!"—*Tatler*.

Henry S. Fry gave his one hundred and sixty-seventh free organ recital at Holy Trinity Memorial Chapel, Twenty-second and Spruce streets, Philadelphia, Thursday evening. Howard K. Berry, tenor, assisted.

## CHURCH CHOIR GIVES CONCERT IN CHICAGO

Milon R. Harris Conducts Chorus in Presentation of Cantata and Miscellaneous Numbers

CHICAGO, May 18.—The annual concert of the Second Baptist Church choir took place on Tuesday night, May 12, at the West End Woman's Club, under the direction of Milon R. Harris, one of Chicago's ablest, busiest and most popular choir conductors and vocal instructors.

Part one consisted of three selections by the choir. The one that was, perhaps, the most enjoyed was Fanning's "The Miller's Wooing," which had been rehearsed with care and attention to detail. Ella M. Freeman sang Buck's "Spring's Awakening" in good style. Readings and character sketches by Katherine Brown proved highly interesting and entertaining. She is an artist in her line and proved her exceptional ability in both the heavy and lighter work.

The second part of the program was devoted to the cantata, Anderson's "The Wreck of the Hesperus." The work was presented in a pleasing manner by both the choir and the quartet, which comprises Edith Foley, soprano; Ella M. Freeman, alto; J. L. Lennard, tenor, and McJoel Mossberg, basso. None the less satisfactory was George Ralph Kurtz, the organist. The audience was enthusiastic in their applause.

T. S. L.

## HUBBARD'S PUPILS HEARD

Program of High Order Given in Boston Teacher's Studio

BOSTON, May 18.—Arthur J. Hubbard on the evening of the 14th gave another of his very interesting studio musicales, fifteen of his most advanced pupils participating.

The program was of a high order, and the interpretation altogether tasteful and intelligent. The names of those who sang and their selections follow: Leroy Lyon, Haydn's "In Native Worth"; Bessie Love, dell Aqua's "Mignade"; Frederick J. Lamb, Caldara's "Come raggio di sol"; Mme. Eurichetta Godard, Verdi's "Ritorna Vincitor"; Arthur J. Hackett, Meyerbeer's "O Paradis," from "L'Africaine"; Helen S. Stearns, Schumann's "Mondnacht"; and "Widmung"; Annie Cambridge, Bizet's "Micaela's," aria from "Carmen"; Misses Bishop and Hooker, Mozart's Letter Duett ("Nozzi di Figaro"); Katherine Roche, Mascheroni's "Ave Maria"; Wadsworth G. Provandie, Meyerbeer's "O passente Magia" ("Dinorah"); Vera O'Connor, Beach's "I Send My Heart Up to Thee"; Charles F. Hackett, Liza Lehmann's "O Moon of My Delight"; Caroline Hooker, Gounod's Scena and Aria from "Faust"; Arthur J. Hackett, Verdi's Ingemisco ("Requiem"); Elsie P. Bishop, Donizetti's Mad Scene from "Lucia"; Mme. Godard, Verdi's "Ah, fors e lui" ("Traviata"); Mr. Provandie, Verdi's "Eri Tu" (Ballo in Maschera).

D. L. L.

## NEW YORK ARTISTS IN RECITAL

Madeline Walther and Arthur Hochman Heard at Damrosch Institute

The sixteenth Artists' Recital of the Institute of Musical Art took place in the Institute Hall, Fifth Avenue, on Saturday last, May 16. The recital was given by Madeline Walther, soprano, the distinguished vocal teacher, and Mr. Arthur Hochman, piano teacher of the Institute.

The program opened with Liszt's Concerto in E Flat Major, played by Arthur Hochman, assisted by Henrietta Michelson, at the second piano. On his second appearance he played the Gluck-Brahms Gavotte, Tchaikowsky's "Romance," a Chopin waltz and Scharwenka's Staccato Etude. In all of his numbers Mr. Hochman displayed excellent ability and attainments, which were recognized by repeated recalls.

Miss Walther's numbers were arias from Mozart's "Marriage of Figaro" and "The Magic Flute," Handel's "Care Selve," Bach's "Willst du dein Herz mir Schenken," Delibes's "Myrte" and Weckerlin's arrangement of eighteenth century chansons. In response to an insistent encore she added Strauss's Waltz Song. The artist was in excellent voice and sang her numbers in an authoritative and engaging style.

"There was a time when I used to wonder why all tall stories were put down to Americans," said Liza Lehmann, the other day. "The explanation was forced upon me quite naturally some time after I had written 'In a Persian Garden.' Since then I have met over thirty Americans, each of whom has assured me that he was responsible for the very first performance of that work in New York."



Alfred Cabel

Alfred Cabel, aged seventy-four years, for more than a half century a prominent figure in musical and operatic circles of two continents, died on May 18 in Sioux City, Iowa. He had been an opera singer and teacher in Paris, Milan and New York City.

## Gertrude Cheever Cowden

Mrs. J. E. Cowdin, of New York, who before her marriage was Gertrude Cheever and was known as a pianist, died in Paris early this month. Mr. Cowdin, who went to Paris when she was taken ill, arrived in New York last Sunday with the body. Mrs. Cowdin had gone abroad on her annual pleasure tour.

## Robert Goldbeck

ST. LOUIS, May 18.—Prof. Robert Goldbeck, who died Saturday morning, was a power in local music circles, and a man whose name stood well before the world. Several of his compositions have been accepted as classics by the leading orchestras of Europe and America. He left here when quite a young man and spent the best part of his life in Berlin, and when he returned several years ago pupils flocked to him. He connected himself with Strassberger's Conservatory, and from that institution, where he was beloved and admired, he was laid to rest. He was seventy-three years old.

## Isbell Tracy

CHICAGO, May 18.—Isbell Tracy, whose sudden death was briefly noted in *MUSICAL AMERICA* last week, had been a pupil of Allen Spencer, at the American Conservatory, and was graduated from the college here eight years ago. Since that time she had been associated with many of the best-known teachers in this city, having accompanied Charles W. Clark, Frank King Clark, Robert Boice Carson, Sidney Lloyd Wrightson and such concert artists as Herbert Witherspoon and Joseph F. Sheehan. Latterly she had divided her time, as accompanist, between Albert E. Borroff and Thomas Taylor Drill. She did a great deal of operatic coaching; was a young woman of splendid accomplishment, and temperamentally was singularly gifted. Last Summer she spent abroad, and felt highly complimented over the fact of playing accompaniments for Jean de Reszke at his home in Paris. In association with Director Drill she had been intimately interested with the Irish Choral Society and the work of other choral bodies. Miss Tracy was a woman of sterling accomplishment and wide acquaintanceship, and will be sincerely missed by a large circle of friends. C. E. N.

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## MME. LE GRAND REED GIVES SONG RECITAL IN TORONTO

Well-Known Soprano Is Received with Enthusiasm—Lois Winlow and Mrs. Barton Assist

TORONTO, May 16.—The song recital given by Mme. Le Grand Reed in Conservatory Music Hall last week was one of the most noteworthy events of the music year. The popular soprano was at her best, and the audience of cultured music-lovers that crowded the hall was enthusiastically appreciative of her artistic singing.

Her program consisted for the most part of songs of the modern French, English and American schools, and each number was given with apt appreciation of its essential spirit, expressed with exquisite vocal art. The *Mail and Empire* says: "Mme. Reed not only possesses a clear and moving soprano voice of exceptional flexibility and brilliant timbre, but she is also an interpreter of rare gifts. Her most beautiful number in point of expression was, perhaps, Rogers's 'Love Has Wings,' in which she achieved an absolutely remarkable roudade on the final phrase. Mrs. Beach's 'Elle et moi' was also given a delightful rendering, and in three fragile songs by La Forge Mme. Reed showed an artistry of the daintiest description. These were but a tithe of the beautiful interpretations that she gave."

Mme. Reed had the assistance of Lois Winlow, the gifted 'cellist, who played several solos with her well-known mastery of her instrument and maturity of style. Carolyn H. Barton deserves special mention for the skill and discretion with which she played the accompaniments.

## MILWAUKEE SERIES ENDS

Eugene Luening Gives Last of Interesting Historical Recitals

MILWAUKEE, May 18.—The season of historical musicales which has been presented in Milwaukee by Eugene Luening, in which there has been a revival of the old music, recently closed with the fourth concert at Ethical Hall before one of the largest audiences that these recitals have attracted.

The climax of all of the programs was presented when the latest wind instrument ensemble was introduced in the modern Emmanuel Bach's duetto for oboe and French horn, as well as in the famous clarinet concertino by Carl Maria Weber and in a modern quintet by Verhey. Other selections from composers of many periods of history were presented. The soloists were Anna Smith, Eugene Luening, Albin Keil, Otto Neideck, Cary Meyer and Oscar Dost. M. N. S.

## Duluth Festival This Week

DULUTH, MINN., May 16.—The Second May Festival of Music of the Duluth Oratorio Society will be held in this city on Monday and Tuesday next under the direction of Horace W. Reyner, who, during the short time he has resided in Duluth, has made a marvelous improvement in local choral conditions. For this festival the Minneapolis Symphony Orchestra has been engaged, also the following soloists from Chicago: Sybil Sammis, Mme. Ragna Linne, E. C. Towne and Dr. Hugh Schussler. Three concerts will be given. The program will include Schubert's Unfinished Symphony; Sullivan's Cantata, "The Golden Legend"; Peter Benoit's Cantata, "Into the World"; MacClunn's Cantata, "Wreck of the Hesperus," and Grieg's "Olaf Trygvasson."

## ALBERTO JONAS HAS COSMOPOLITAN CLASS OF PUPILS



ALBERTO JONAS AND PUPILS IN HIS BERLIN STUDIO

The group in the picture herewith reproduced presents Alberto Jonas, the pianist and teacher, and some of his pupils in Berlin, in which city he has attained a prominent position. The pupils shown in the picture are Mrs. Stratton, of Seattle;

Miss Bornemann, of Berlin, Germany; Miss McGeorge, of New Zealand; Miss Griggs, of San Francisco; Misses Jackman and Hayward, of Salt Lake City; Theresa Waller, Alabama; Brigitte Herselt, Norway; Miss Blechmann, of Russia;

Lottie Schulz, Berlin; Effie Nichols, Ohio; Mr. Solum and Mr. Petersen, Norway; E. Schroeder, Los Angeles; Kayser Smith, New York; Clarenec Gustin and H. Muller, Los Angeles; Pepito Arriola, Spain, and David Berlino, New York.

## CHICAGO GETS PROTHEROE

Noted Milwaukee Director Will Live Permanently in Windy City

MILWAUKEE, May 18.—Daniel Protheroe, a composer and musical director of national reputation, will soon leave Milwaukee and will locate in Chicago, where he will have a wider field in which to continue his work. Mr. Protheroe will continue the leadership of the lyric Male Glee Club and the Arion mixed chorus, as it is his intention to visit Milwaukee twice each week. His work at Watertown, Wis., will be discontinued, however, and his resignation as director of the Apollo Club of that city has already been received.

Mr. Protheroe and his compositions are well known in Europe, and it will be remembered that he visited Wales last year, where he was one of the principal directors of one of the large choruses which participated in the great Eistedfod, which was attended by 18,000 singers from all over the world. M. N. S.

## Papa's Version Preferred

Nahan Franko tells, without a wink, this venerable but always excellent story about young Wagner, who, it has been announced, though prematurely, is to come here: He was discussing with a celebrated conductor the revival of

"Lohengrin." It is to be observed parenthetically that Frau Wagner and her son have taken upon themselves the position and duties of esthetic executors of the late Richard Wagner, and have prepared various editions and treatments of his works. "Lohengrin" was decided upon for the particular series of operatic performances of which we are now speaking.

"Of course," remarked Siegfried Wagner, "you will do mamma's version?"

"No," said the great conductor, decisively, "in this case we will venture to do papa's version."

There was a long and icy silence. Siegfried Wagner can boast of prenatal influence that ought to have made him another Wagner, in talent as well as in name. His father was who he was. His mother was the daughter of the Abbe Liszt and was at one time the spouse of Von Bülow.—*New York Morning Telegraph*.

## Appeals to Westerners

MY DEAR MR. FREUND:

Our club is already indebted to you for many favors. I desire to thank you in person for what you have done for music in the West. Your paper is one that appeals to us Westerners and is already eagerly read by our boys.

Very truly yours,  
CHARLES F. EDSON.

The Gamut Club, Los Angeles, Cal.

## H. E. OWEN'S NEW WORK

University of Wisconsin Teacher to Open Conservatory in California

MADISON, WIS., May 18.—H. E. Owen, prominently connected with the School of Music at the University of Wisconsin as a teacher of music and as a director of many of the musical organizations, will retire at the end of the college year. Professor Owen, with his cousin, will establish a conservatory of music in California, and steps for the formation of the new institution on the coast will be inaugurated in the early Summer.

Mr. Owen came to the University of Wisconsin from Boston four years ago at the request of F. A. Parker, the former director of the school of music at the university. Even at that time he was considering the plan of founding the new conservatory, but he was persuaded to become a member of the faculty of the University of Wisconsin for a time at least. While in Madison, Mr. Owen, besides his excellent work in the university, organized a department of public school music in the city.

Sir Charles Villiers Stanford set to music the ode written by the Duke of Argyll for the opening of the Franco-British Exposition this week.

## SEASON 1908 - 9

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## NEWS OF THE FEDERATED MUSIC CLUBS

Work of the Season in Various Cities  
Gradually Coming to  
an End

MEMPHIS, May 18.—The work of the National Federation of Musical Clubs is drawing rapidly to a close for the present season, but all clubs seem ambitious for greater progress next year and prospects for marked advancement in the musical world are very promising.

The Treble Clef Club, of Jonesboro, Ark., will close the season with a musical matinee on May 22. Many out-of-town guests will be present and a brilliant program has been arranged. Officers will be elected at the early June meeting, which will be held for that purpose.

The Ladies' Saturday Musical Club, of Muskogee, Oklahoma, held its final meeting of the season recently and elected the following officers for the coming year: Mrs. C. L. Steele, president; Marion Bell, vice-president; Katherine Deitz, recording secretary; Lilly Bell Deitz, corresponding secretary; Mrs. Carl Cooper, treasurer. Mrs. Steele, the newly elected president, is the sectional vice-president of the National Federation of Musical Clubs and a valuable member of that organization.

On Friday morning, April 30, the Morning Musical Club, of Oneida, N. Y., had its annual organ recital at the First Presbyterian Church. Those taking part in the program were Mrs. Potter, Mrs. Adolph Frey, Mrs. House, Miss Coon, Mrs. Adams, Miss Maxon, Miss Childs, Miss Hatch and others.

The Lake View Musical Society, of Chicago, gave the fourth concert of the season on May 4 at Martines Hall. The program was made up of selections from Schütt, Reichards, White, Liszt, Mendelssohn, Schubert, Wagner and Weidig. Miss Doelling, Miss Wolff, Mrs. Frank Spear, Mrs. John Sydney Burnet, Mr. Weidig and Mr. Klammer were on the program.

The leading musical feature of Memphis, Tenn., for the first week of May was the Beethoven Club's attractive program, which was given at Goodwyn Institute. The body of the work was furnished by Mrs. Marie Greenwood-Guiberson's Chorus, which was assisted by a double string quartet under the direction of Mrs.



MRS. CLAUDE L. STEELE

Newly Elected President of the Saturday Musical Club of Muskogee, Okla., and Vice-President of the Southern Section of the National Federation of Musical Clubs

Arthur Falls and several numbers from prominent local soloists. This was the final concert of the season and will be followed by a business meeting late in May.

The Rubinstein Club, of Cleveland, Ohio, has enjoyed the most successful season of its history, both financially and artistically. This ambitious society gave the final concert of the season late in April, with David Bispham assisting the club's ensemble class, under the direction of Mrs. Seabury Ford.

The Amateur Musical Club, of Chicago, gave its last regular recital on the last Wednesday in April. The program was made up of request numbers. There will be a song recital by one of the club's talented members, Caroline Carver Hyndman, about the middle of May. The Amateur Musical Club is one of the most active

clubs in the federation, and under the management of the president, Mrs. E. H. Brush, who is corresponding secretary for the National Federation, great good has been accomplished. Many attractive concerts have been given and much benefit derived from the club.

An interesting program was presented before the members of the St. Cecilia Club, of Grand Rapids, Mich., on Wednesday, April 24, by Mrs. Joseph Michaelson, an artist member of the club. Her group of German songs and two arias from Meyerbeer's "L'Africaine" were received with great favor. Mrs. Michaelson's accompaniments were admirably played by the club's retiring president, Mrs. Knott.

Reports from the State directors are encouraging and many new clubs have signified their intention of becoming federated before another season has been ushered in.

The Southern States have the encouragement and assistance of Mrs. Claude L. Steele, of Muskogee, Okla., who, it is announced, will cheerfully respond to any application from clubs in her section.

Mrs. Romeyn Smith, of Syracuse, N. Y., has charge of this work for clubs of the Eastern States, and Mrs. A. M. Robertson, of Indianapolis, is in charge of the Middle States. Mrs. J. W. Winger, of Lincoln, Nebr., takes care of clubs in the Western section.

On Thursday, May 21, the Grand Rapids Evening Press will publish a St. Cecilia edition for the music club of that name. N. N. O.

## Gives Recital of His Own Compositions

BOSTON, May 18.—W. Caven Barron, pianist and composer and head of the London Conservatory of Music, London, Ontario, who is spending some time in Boston, gave a recital of his own compositions at the Mount Ida Seminary, one of the exclusive preparatory schools for girls in Newton, Mass., last week. Mr. Barron's program included three selections from each of his Scotch, Irish and Dutch suites, his "Scottish Love Song," "Cosmos," "Evening Hymn" and two mazurkas and a polka. The last three named have not yet been published, nor have they been put in manuscript form. D. L. L.

Henry Février, whose lyric version of Maeterlinck's "Monna Vanna" will be produced at the Paris Opéra next year, is now at work on a new opera, entitled "Carmosine."

CANADIAN BASSO GIVES  
RECITAL IN MONTREAL

Edmund Burke Returns from Royal Opera at The Hague to Sing in His Home Country

MONTREAL, May 16.—Edmund Burke, the Canadian basso of the Royal Opera, The Hague, gave his first recital here since leaving for Europe some six or seven years ago in the Lyric Hall last Tuesday. Rain poured in torrents, but did not keep a large and most fashionable audience away from the admirable treat that was given by this artist.

Mr. Burke has been making great headway in Europe on the stage. He was first engaged at Montpelier, France, then at Algiers, and for the last two years he has been establishing his reputation in Holland with such success that he signed for another year at The Hague. His program consisted of Massenet's "Vision Fugitive" from "Hérodiade," Delibes' "Ton doux regard," from "Lakmé," Bizet's "Quand la flamme de l'amour," from "Jolie Fille de Perth," and songs by Schumann, Schubert, Bohm, Martini, Wagner, Alleston, Noel Johnson and Denza. That Mr. Burke is an operatic singer was demonstrated convincingly during the performance. The voice is remarkably well controlled and of most agreeable quality, the vocal style is characteristically French and the singer pronounces this language without any trace of foreign accent. Three encores had to be given, and more were demanded in vain.

Emile Taranto, violinist, played Hubay's "Scène de la Czarina" and Guiraud's Rondo, besides Hubay's "Zephyr," as an encore. Frederick H. Blair and Mrs. D. Masson were the accompanists. C. O. L.

## Miss Groppe's Organ Recital

BALTIMORE, May 11.—An organ recital of unusual interest was given by Clara C. Groppe at Madison Avenue M. E. Church last Monday evening. She was assisted by Mrs. William A. Groppe, contralto; Hobart Smock, tenor, and Fritz Gaul, violinist. This was the first public recital on the organ since its improvement at a cost of \$3,000. Miss Groppe is the organist and choir-director of Madison Avenue M. E. Church and has to her credit a number of compositions. W. J. R.

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## ECHOES OF MUSIC ABROAD

IN DUE time this country will have an opportunity to hear Kathleen Parlow, the young violinist who has placed Calgary, out in the Canadian Northwest, in the list of birthplaces of great talents. As a result of her brilliant concert season on the Continent, her first year "out" as a professional, she has received a tempting offer to come to America next year, but it is probable that her return to this side of the water will be deferred till the following season at least. The American syndicate that made the offer suggested a tour of seventy concerts in the United States and Canada, at \$1,250 a concert, to be followed by fifty appearances in South America at the same figure, representing in all a sum of \$150,000.

Miss Parlow, who is only seventeen, has just given her first concert in London, under the patronage of the Queen of Norway, Princess Christian of Schleswig-Holstein and Princess Louise, Duchess of Argyll. The critics treat her well, but with more reserve, it may be noted, than did their German confrères, when she played in Berlin. But then, had the Germans, with whom Vienna, Paris, St. Petersburg and Christiania all agreed, been less enthusiastic, the London chroniclers doubtless would have risen in exultation over an important discovery, hitherto unappreciated. And there you are! However, "there is no question," one Londoner tells us, "that Miss Parlow has ability much in excess of what one would expect to find in a performer of her years, and it is only in accordance with reason to expect greater things in the future."

In her earliest years Miss Parlow moved with her parents to San Francisco, thence to Philadelphia, and five years ago she was taken abroad, where she so impressed Doctor Grosz, of Berlin, that he called Leopold Auer's attention to her. The outcome was that the child was placed under Professor Auer's instruction in St. Petersburg and ever since she has been a fellow-student of Mischa Elman and Efrem Zimbalist, both of whom are to come here next season. Auer declares that she is one of the greatest violinists heard in the last twenty-five years.

AFRICAN tours have supplied Mark Hambourg, the pianist, with more peculiar experiences than his concert travels in any other land. The young Russian has an interesting collection of letters from "eccentric individuals with a partiality for ink," without which, as he says, "no tour would be complete." The most remarkable of these is one he found awaiting him in Cape Town on his arrival there the last time he visited South Africa. Here it is:

DEAR MR. MARK HAMBURG:

Our little Nellie has been practising on the piano for over a year now and can play wonderfully as a result of her pains. She plays so fast that you cannot tell where one note ends and the next begins, and she is the marvel of all our friends. If you could possibly find time to call round at the enclosed address and hear her I am sure it would be worth your while, as I believe you would be prepared to take her on tour with your party, when she would draw tremendous audiences by her playing, which is like nothing any of us have ever heard before. In these circumstances I would suggest that we divide the profits arising from her performances, but we can settle all details when we meet.

PARIS has a "Société du Lied en tous pays," the object of which, as its name implies, is to keep the public conversant with modern song productions in all countries. Last week it gave its fourteenth concert. One of the soloists was Gail Gardner, the American contralto, who gave a concert there a few weeks ago.

On the program this country was represented by songs by Walter Morse Rummel, son of the late Franz Rummel, the pianist; England, by Cyril Scott, Hurlstone and MacEwen; Germany, by Strauss, Reger and Walter Rabl; Holland, by Daniel de Lange; the Slavic composers, by Nicolas Schneider-Trnavsky, and France itself, by Debussy, Fauré, Deodat de Séverac, Rene Lenormand, Moret, Duparc, Chausson, André and Alexandre Georges. A few old German

songs of the sixteenth and seventeenth centuries were added by way of contrast.

IN REPLYING to the contribution Richard Strauss made to the memorial album of the New York Liederkrantz, which was, in effect, a retort to Americans for the suppression of "Salomé" at the Metropolitan last year, August Spanuth, formerly of the New York *Staats-Zeitung*, recently published an article in the paper of which he is now the editor, "Die Signale für die musikalische Welt," in which he rakes the composer over the coals and calls attention to some of his "earlier American sins."

The editors of *Die Allgemeine Musik-Zeitung* offered Doctor Strauss their columns to set himself right in the eyes of the public, and in response to their invitation the composer, on the eve of

WHATEVER contradictory cable dispatches may say regarding the impression Luisa Tetrazzini has been making upon her London audiences, the verdict expressed by E. A. Baughan, the well-known critic, who keeps an impartial finger on the pulse of the English music world, may be accepted as proof that the Florentine soprano's sensational success with Londoners last Fall cannot be explained away as the result of "contrasts" with the lesser stars surrounding her at that time.

Writing in the *Daily News* of her *Violetta* on the opening night of the current season, Mr. Baughan declares: "There is no question that Mme. Tetrazzini is a remarkable artist. I use the word 'artist' advisedly because, wonderful singer as she is, the Tetrazzini has her imperfections of style. She makes her effects not only by her beautiful and thrilling execution, but also by her natural gifts as actress. That is her great charm, and gives her an unique character. 'Ah, fors è lui' is not merely a coloratura song when she sings it, but is, within the scope of the music, an expression of passionate and bodiful love."

## CHARLES DALMORES SENDS GREETINGS



The card herewith reproduced was received by MUSICAL AMERICA from Charles Dalmore, the French tenor of the Manhattan Opera House, a few days ago. At the time of writing Mr. Dalmore was in Frankfurt-on-main, where he sang *Lohengrin* in German and *Samson* in "Samson et Dalila" in French. From Frankfurt he went to Strassburg to fill an engagement, and last week he sang in Mannheim.

his tour with the Berlin Philharmonic Orchestra, sent them a letter in which he contends that he had no intention of implying in his message to the New York Liederkrantz that all Americans were hypocrites and without talent. Referring to Mr. Spanuth's article, he continues: "He knows, as well as I do, that there are hypocrites everywhere in the world. I may say, though, that they have seldom impressed me so disagreeably anywhere as in America, in connection with the 'Salomé' and Wanamaker incidents."

"No matter how searchingly I probe my artistic conscience, I cannot even yet blame myself for having conducted in the Wanamaker establishment. The business was closed for the day, one story was transformed into a regular concert hall, the program had been faultlessly prepared and it was performed by an excellent orchestra, with my wife as soloist; before an invited audience of 10,000 people the concerts passed off in a most dignified manner. I cannot see why I should reproach myself about it."

"It is said that Patti at one time—I believe it was in London—when reproached for having sung in a circus building instead of a first-class concert hall, replied, 'Where the Patti sings is first-class.' Though I do not value myself so highly as the mistress of the Rossini coloratura, at the same time I am of this opinion: True art ennobles every hall and to earn money respectably for wife and child is no disgrace, even to an artist."

"Then how easily and how dramatically this artist makes the transition to a mood of gay devil-may-care. The run at the end of 'Sempere libera deggio' had a special and brilliant effect. In the duet with *Germont* Mme. Tetrazzini again showed her dramatic powers."

"She is too inclined to use a 'parlante' effect, which does not quite tell in so large an auditorium as the Covent Garden Theatre. In the death scene she again sang and acted with touching and simple pathos."

"It was, indeed, a brilliant performance, and the singer's voice seemed in better order than in the Winter."

Two nights later Tetrazzini sang her favorite *Lucia*, and the *Daily Telegraph* comments in this strain: "Once again the music-lovers have shown their willingness to put up with the old operas, no matter how dull, when the principal rôle is allotted to a really fine singer, and Saturday brought forth a display of operatic festivity recalling those of old times when the lyric stage knew many vocalists of the highest rank. Veteran opera-goers may be inclined to say that the demonstration of regard was overdone, but it should be remembered that the younger generation have little experience of singers of the rank of Mme. Tetrazzini." After the "mad scene" she was recalled nine times. Her *Edgardo* was the Irish tenor, John McCormack, while her Manhattan colleague, Mario Sammarco, sang *Ashton*.

On May 26 Americans in London will be given a foretaste of what is promised the Manhattan's next Winter patrons. Melba and Tetrazzini will both appear in a gala performance of "Les Huguenots."

MAURICE MAETERLINCK has published another letter, this time in *Gil Blas*, apropos of the dispute that has arisen between him and Henri Février, the composer, over the right to dispose of "Monna Vanna" in its lyric form without the joint consent of author and composer. In this letter the Belgian poet denies that the cause of the trouble is disappointment on his part that his wife, Georgette Leblanc, will not create the title rôle, since the work is to be produced at the National Opéra, although he claims that when the composer first began negotiations with him it was understood that his wife should have this privilege.

The poet declares that the real point at issue is his conviction that the intimate spirit and psychologic character of the work will be lost in such an immense auditorium as the Opéra, and that for this reason it is essentially adapted for the Opéra Comique. He denies the imputation that, notwithstanding the legal process pending between himself and Février, he entertains any but the most cordial wishes for the success of the work when given by MM. Messager and Broussan.

AT RODEZ, in Aveyron, France, the cornerstone of a Museum of Aveyron Artists was laid a few days ago. The ceremony was the occasion of great festivities in the Southern town. The museum is being erected by the city, assisted by its two most celebrated native artists, Emma Calvé, the opera singer, who has contributed \$4,000, and Denys Puech, the sculptor, who has donated \$8,000.

The ceremony, which was presided over by Puech, was held in the presence of the local authorities and a large number of artists and political personages. A banquet followed and a gala performance was given at the theatre in the evening, when Mme. Calvé sang with true patriotic fervor. At the close of the festivities the mayor of the town announced that the council had decided to name one of the squares "Place Emma Calvé," in honor of the singer, and a boulevard for the sculptor.

VIENNA is still discussing and comparing the three novelties it has heard within the last three weeks, Bittner's "Die rote Gredl," Siegfried Wagner's "Sternengebot" and Paul Dukas's "Ariane et Barbe-Bleue." One critic declares:

"In each of these three works there lives something masterful, great in conception, there are echoes of the magic tones of the temple bell dreamed of by Gerhard Hauptmann's *Meister Heinrich*. These sounds have not freed themselves, however; they remain hopelessly mixed with subordinate noises, which betray traits that are of the earth earthy. We would already have the magic bell if we could mix together the recipes of these three workmen in one mould."

"Had the nervously high-strung color-visionary Dukas more of the healthy, fresh poet's blood of Bittner and the intense stage instinct of Wagner; or had Wagner some of the overrefined artistry of the Frenchman and the clear, plastic contour of his Austrian colleague; or, again, had the robust, boldly venturing Bittner a share of the strange mysticism and gift of melody of the scion of the house of Wahnfried, as also of the subtle feeling for harmony of the French composer, then we would be able to proclaim with jubilation the birth of three 'master-children.'"

LAST Sunday "Rienzi" reached its hundredth performance in Berlin. It opened what now has become a regular Spring feature of the Royal Opera schedule—a complete cycle of Wagner's works in chronological order. For these performances a scale of reduced prices is adopted and, consequently, notwithstanding the fact that the casts are not invariably on the same level as those to be heard at other times during the season, the demand for seats far exceeds the capacity of the house.

J. L. H.

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New York, Saturday, May 23, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

The Chicago Musical College is to be congratulated for its prospect of entering a new building, planned especially for its needs, by next January. The architects' specifications indicate that the new home of this institution will be on a scale never before attempted by a conservatory of music. The gradual replacing of old-fashioned, poorly equipped residences used for music schools by thoroughly up-to-date buildings constructed especially for this purpose is another indication of the growing popularity and value of our own American brand of instruction in music.

## WOMAN AND THE NEW "PERMANENT" ORCHESTRA

In commenting on the disposition of women in New York City to start "permanent" orchestras, Mr. W. J. Henderson, the brilliant critic of the New York *Sun*, says in the issue of that paper of May 17 that although we already have too many orchestral organizations we are to have another "permanent" one, although a number of similar "permanent" organizations have already passed away.

The new organization, it seems, is to be formed by some of the former supporters of Walter Damrosch who are disgruntled with him for various reasons. Mr. Henderson points out, with fine sarcasm, that the magnificent feature of the movement to increase the number of permanent orchestras is that it is not the outcome of any artistic demand or business situation, but the direct result of "petticoat government" in the musical affairs of the metropolis. While Mr. Henderson admits that woman is the mainstay of music, and that concerts could not exist, the music of the greatest masters not be heard, without her, this should not blind us to the fact that the women who concern themselves in the management of orchestras care precious little about the music of Beethoven, Bach or Brahms. They are interested principally in their pet conductor, for hero-worship is the mainspring of action in these women. They must be fighting the battles of some man. While these women believe themselves to be music-lovers, they are simply musician-lovers.

Mr. Henderson is right in saying that although New York is a large city it does not need five sets of symphonic concerts. There is no call for so many.

Mr. Henderson hopes to live to see the day when a permanent orchestra will be bestowed on New York under the only conditions favorable to its continued existence. For this, he believes that a fund of not less than one million dollars should be raised as an endowment, the interest thereon to be devoted to the support and maintenance of the organization. Then a competent conductor should be secured, who shall have the sole and exclusive control of the organization, without any advice from any board or committee. Next, a competent business manager is needed, who shall have the business management of the organization subject to no advice or direction from any one excepting the trustees of the endowment fund. These should be business men of high standing. The only activity of women in the matter should be in the raising of the fund. When the money has been raised and the trustees chosen, the women should gracefully retire to their seats and boxes and listen to the music.

Mr. Henderson's stand is well taken. Woman, when her efforts are rightly directed, is a tremendous factor for good, but when she permits her emotions or her social ambitions to govern her the result is generally disastrous.

Nothing could hurt the progress of good music more than to have a number of struggling organizations, all kept alive, not for the sake of art, but to gratify the social ambition of "society" matrons and misses, who generally keep up an inane chatter while the performance is on, as anybody knows who has ever, for instance, attended a seance of the Rubinstein Club.

## HE WAS "MISINFORMED"

The editor of a certain notorious musical sheet has recently printed a public apology to Mr. Moriz Rosenthal, the distinguished pianist, who has already made two concert tours in this country and is scheduled to come here again next Fall. It appears that some time ago the editor of the sheet in question was not on friendly terms with Mr. Rosenthal because Mr. Rosenthal did not respond, with alacrity, to the various proposals made him to transfer a considerable portion of his bank account to the editor, and, consequently, the editor was hurt in his most tender feelings. About the same time this editor was badly turned down with regard to a business proposition he had made to the Aeolian Company, which has undertaken to conduct Mr. Rosenthal's coming tour, and that also hurt the editor in his most tender feelings. Presently, he thought he had an opportunity to express his indignation when Mr. Rosenthal declared to some friends that he had made a contract with the Aeolian Company at a large figure. As a result, a number of scurrilous articles appeared in the musical sheet controlled by the editor in question regarding this contract, regarding the Aeolian Company and regarding the Weber piano which Mr. Rosenthal is to play. The Aeolian Company treated the matter with contempt. Mr. Rosenthal cabled from Vienna to his lawyers in this city to start suits for libel against the editor in question, who now has taken back all he said, and has eaten his dirty words in public. All the excuse he has is that he was "misinformed." The excuse, of course, is ridiculous, for in thirty minutes, at the most, he could have easily been informed as to whether there was any reasonable excuse for his attacks.

The matter has little moment except that it bears once more upon a scandal that has long agitated the musical world as well as the musical industries. Public opinion is placing a serious responsibility upon those who support sheets which are not run on reputable newspaper lines, but purely "for graft." These sheets have little, if any, legitimate circulation. Their only power is the printing of scurrilous and defamatory matter. However, there is one consolation, the sheet in question has become so generally discredited that the better class of professionals, as well as the strong, clean, houses in the musical industries, are withdrawing from it.

## CONTESTS FOR COMPOSERS

The Pittsburgh Male Chorus, a thoroughly progressive organization, is again in the field with a prize contest for American composers. It is fortunate for our native creative musicians that there are a few choral societies sufficiently interested in home talent to give trial to new works, for

outside of this recognition there is little or no incentive to create choral music.

Musical societies throughout the country would do well to follow the example of the Pittsburgh Male Chorus and the Chicago Madrigal Club in the matter of performing each year one choral composition written in connection with a contest honestly and fairly conducted. Besides giving encouragement to composers whose pens might otherwise be idle, these contests create an invaluable interest in the work of the society under whose auspices the competition is held. They accomplish the further object of bringing out large audiences and stimulating popular interest; the element of contest is a sure cure for indifference.

The comparatively small amount expended on a prize is more than compensated in the increased box office receipts, and certainly the satisfaction gained by fostering the cause of American creative effort is worth considering.

## To a Young Girl Out West

To the Editor of MUSICAL AMERICA:

Your article impressed me so forcibly that I cut it out of the paper immediately for future use. Being at the head of a large school of music, this question has been put to me hundreds of times by anxious students. I have never seen it answered in a more direct and sensible manner. Thank you heartily!

JOHN J. HATTSTAEDT, President.  
American Conservatory of Music, Chicago.

MR. J. C. FREUND:

Some time ago I read your article, "To a Young Girl Out West." I showed it to all my vocal pupils, realizing its unlimited value to every student of voice. In fact, it is brimful of sound advice to any musician. Would be glad to receive twenty-five copies to distribute among my pupils and musician friends.

Your name strikes me as being very significant. It seems to me you have proven, beyond a doubt, that you are a great and true "Friend" of the American musical student. Every student and musician as well should thank you from their hearts.

CHARLES S. WENGERD.  
Muskingum College, Conservatory of Music,  
New Concord, Ohio.

To the Editor of MUSICAL AMERICA:

Thanks for the copy of Mr. Freund's "To a Young Girl Out West." It is a masterpiece.

LOUIS ARTHUR RUSSELL,  
Conductor, author, pedagogue. Carnegie  
Hall, New York.

To the Editor of MUSICAL AMERICA:

Your article is excellent in spirit, in matter, in English. Please send copies to the people on the enclosed list.

W. A. ABBEY.  
Fort Worth, Tex.

DEAR MR. FREUND:

With great pleasure have I perused your article "To a Young Girl Out West," and find it to be the most intelligent piece of literature I have ever read on the subject. I beg to request that you send to my address fifty copies of same.

WILLIAM FRANCIS McMAHON.  
Sioux Falls, S. D.

To the Editor of MUSICAL AMERICA:

Please mail me fifty copies of your editorial, "To a Young Girl Out West."

WALTER HAHN.  
King St., Toronto, Canada.

To the Editor of MUSICAL AMERICA:

Send me fifty copies of the pamphlet, "To a Young Girl Out West," by John C. Freund, for distribution among my vocal class and church choir.

CHAS. FR. MUTTER.  
East Pratt Street, Baltimore, April 6, 1908.

DEAR MR. FREUND:

May I have about twenty copies of your pamphlet? I have been reading and quoting from the one I have to both piano and singing pupils. I aim to make my pupils musicians, rather than just players or singers. Your article is most excellent to quote from.

I love MUSICAL AMERICA!  
M. SUSAN MORRIS.  
Fort Washington, Pa.

Norwalk, Conn., April 10, 1908.

To the Editor of MUSICAL AMERICA:

Send me a number of copies of your valuable pamphlet, "To a Young Girl Out West."

A. EARL STUMPF.  
Milwaukee, Wis., April 4, 1908.



OLGA JOHNSON

Olga Johnson, the Minneapolis soprano, is regarded as one of the most promising of the young American singers now studying in Europe. Three years ago she went to Germany and became a pupil of Matilde Mallinger in Berlin. Later she sang for Johanna Gadski, who became so interested in her that she gave her lessons for several months and then, on her return to America, turned her over to her own former teacher, Frau Schröder-Chalpuslo, of Stettin, with whom Miss Johnson is still studying. She has made a number of public appearances during the past year with marked success, in Stettin and other cities, and has already booked many important engagements for next season.

**Godowsky**—Leopold Godowsky, the Polish pianist, formerly of Chicago, now of Berlin, wanted \$50,000 guaranteed him for a tour of America this season. An expert in performing complicated technical feats, he is now playing a contrapuntal waltz-caprice based on themes of Johann Strauss's "Die Fledermaus."

**Ackté**—Irma Tervani, the new Finnish contralto who has been engaged for the Dresden Royal Opera, is a sister of the soprano, Aino Ackté, the name by which she is known being assumed for stage purposes only, as she does not wish her position with the public to be influenced by her relationship to her celebrated sister.

**Hinckley**—Allen Hinckley, the American basso, who comes to the Metropolitan next year, has been singing the principal bass rôle in Siegfried Wagner's new opera, "Sternengebot," at the Hamburg Municipal Theatre.

**Zenatello**—Giovanni Zenatello, the tenor, will sing *Otello* to Mme. Melba's *Desdemona* in Verdi's "Otello" at the Manhattan next Winter.

**Grosvenor**—Charlotte Grosvenor, who made her New York debut in the title rôle of "La Traviata," with the Helene Noldi Opera Company at the West End Theatre recently, belongs to a prominent family of Pomfret, Conn., and is a niece of ex-Congressman Grosvenor, of Ohio. She made her first appearance in opera in Boston last January, singing *Juliette* with the Castle Square Company.

**Toselli**—A son was born a fortnight ago to Enrico Toselli, the Italian pianist, and his wife, the Countess Montignoso, divorced wife of the King of Saxony.

**Strauss**—Richard Strauss was paid \$3,000 by Oscar Hammerstein for the option on American rights of production of his new opera "Elektra."

**Schumann-Heink**—Mme. Schumann-Heink has signed a new contract with Henry Wolfsohn whereby that manager will continue to have charge of her tours in this country for several more years. After the Cincinnati festival she went on to the West and at the end of this month she will give five concerts in Oklahoma. Her present season will end on June 18, when she will sing at the Sängerfest in Indianapolis. According to her latest plans, she will spend the Summer at her home in Singac, N. J., deferring her departure for Europe until October 9. She will then spend a year abroad singing in concerts, her itinerary including a visit to Russia, where she has never yet been heard.





DEAR MUSICAL AMERICA:

He was a young reporter, and because he was bright, clever, and could take a good snap-shot picture, he was sent by the managing editor to say "Good-by" to some of the great artists, among them Mme. Sembrich and her husband, Dr. Stengel, who, as you know, recently sailed for Europe. Arrived at the pier, he made himself very agreeable and found, as all newspaper men do, that Mme. Sembrich is just as charming off the stage as she is on. After awhile, friends coming up, he was separated from the great prima donna and thrown into the arms of Dr. Stengel, who was also exceedingly pleasant, and they got along so nicely that, seeing Mme. Sembrich disengaged for a moment, the young reporter went up to her and said, "My dear madame, will you permit me to introduce to you a most interesting gentleman who is also about to sail for Europe—Mme. Sembrich, Dr. Stengel."

The impression made upon Mme. Sembrich when introduced to the man to whom she has not only been married for a good many years, but to whom she owes a large amount of her teaching, as well as success, was such that she sat down and shook with laughter; indeed, she laughed till she cried.

It was not until the young reporter had returned to his office that he discovered the cause of the great prima donna's uncontrollable hilarity.

\*\*\*

Heinrich Conried's friends will be glad to hear that while he is still forced to go about on crutches he is able to see friends and visitors in Berlin, where he is waiting for the weather to improve sufficiently to enable him, with his wife, to take his proposed auto trip into Austria. Mr. Conried does not like to talk about opera, but he did tell a reporter that if "Salomé" were produced next season at the Manhattan it was not likely to make a substantial success, because the glamour and excitement of it had worn off, and many of the American opera-going public had, in the meantime, heard the opera in Europe.

I think Mr. Conried will find himself mistaken. If Mary Garden sings *Salomé* and Hammerstein produces the opera in good style—as he no doubt will—people will crowd to hear it, because it has received sufficient advertising that it is horrible and, in some places, verges on the indecent. This is always enough to draw an audience from the most respectable people in any large city.

Elinor Glyn's "Three Weeks," which you may or may not have read, would certainly have fallen flat had not some ill-advised sky-pilot denounced it as "indecent." That settled it! It speedily became one of the "best sellers" of the season.

\*\*\*

Evidently Geraldine Farrar is just as ambitious of newspaper notoriety as President Roosevelt or Dr. Parkhurst, for she has rushed into print in an interview in Paris on the American political situation. One would have thought that the charming and irresistible representative of *Marguerite* would have kept clear of politics, but it seems, according to her own words, that she was "unable to resist the maelstrom." It is perhaps natural, being so frail and slender as she is, that she carried only one definite impression from the United States, and that is the hope that Mr. Taft will not be elected President, as he is "too fat."

Evidently, it is a good thing that Miss Farrar is not a Presidential elector, as possibly she might not only hurt Secretary Taft's chances, but could be induced to use her vote as well as influence for the elongated Mr. Fairbanks, who

is of a leanness which would evidently appeal to Miss Farrar. Anyway, the sweet little lady does not seem to be well-disposed toward the male sex, for in the same interview she said that while she continually received letters from eligible young men—some occupying brilliant positions—she has never met a man whose company interested her for more than twenty minutes!

It seems to me that some time, somewhere, I have heard of ladies who have made a similar declaration, yet all of a sudden the telegraph or cable has reported that they had married in the hottest kind of haste. Indeed, some of them, if my memory serves me, who made similar declarations, married, not once, but several times!

\*\*\*

Most of us know that music is supposed to have a calming influence on people disposed to insanity. It has even been suggested as a sure cure for the drink habit. Now, Dr. E. W. Scripture, a New York physician, is out with the declaration that singing is a cure for stuttering. The Doctor said: "If you can't say it, sing it."

This reminds me of an experience I had when I was up in the backwoods of Maine, in an old farmhouse. I was having my first meal—supper—when the wife of the old farmer, at whose house I was stopping, said to him, "Will you p-p-please p-p-pass the s-s-s—," to which he replied, "Sing it, Maria." Whereupon Maria sang through her nose, "Will you please pass the salt?"

If the cure is effective, it is quite possible that some day some wonderful prima donna or talented tenor may be evolved from the ranks of the stutterers. The only trouble with them will be that should they ever stop singing they are bound to go back to their original trouble, which I need not say would have a disastrous effect upon the performance and on the audience.

\*\*\*

The managers of the Grand Opera at Covent Garden, London, are beginning to emit signs of distress because of the greatly increased cost of the performances, which they claim is due to the exorbitant fees which American managers have been paying famous singers. The Covent Garden opera, it seems, now costs the syndicate about \$25,000 a week. It used not to cost much more than half that. This, however, is nothing compared to the expense in New York, which Mr. Hammerstein estimates at an average of considerably over \$40,000 a week. At the Metropolitan Opera House the cost is over \$50,000 a week.

The artists used to accept much lower figures in London than they do now. So they did in Paris, but the effect of their experience in New York, where higher prices are paid to induce them to cross the Atlantic, has been that they have raised their demands in London, and possibly before long will do so in Paris.

In Italy and Germany even the best singers are paid much lower prices than they are in New York or in London. Between \$250 to \$500 a night is a big price for first-class artists who are able to sing in the Wagner operas. The London opera, as you know, is now run by a syndicate of wealthy men, among them the Rothschilds, Baron D'Erlanger and other Hebrew magnates.

Possibly the present season of high prices for artists in London may lead to an extension of the gentleman's agreement which was suggested in New York between the rival managers to the effect that artists be paid reasonable figures and not be permitted to pit one manager against another to secure sums which are really beyond reason and make it very difficult for a manager to provide an efficient ensemble and make a dollar for himself.

\*\*\*

A story is going the rounds to the effect that recently a woman who was socially ambitious, besides being very wealthy, wrote to Kubelik, the violinist: "Will you join us with some friends to dine on Thursday? Bring your violin." The story goes on to say that she was greatly chagrined when her messenger brought back the answer: "Dear Madame: My violin never dines."

The story is beautiful, but, unfortunately, somewhat old, and has done service in its day for Paganini and many another celebrity. Even the story that Kubelik kept a gentleman traveling with him who had long hair, of the same color as his own, from which he chopped off locks whenever an ardent lady admirer wrote to him for a little remembrance, is also old and has done service for Paderewski and many others in days gone by.

\*\*\*

Nahan Franko, the mild-mannered and amiable conductor, is in sackcloth and ashes. It appears that on the day when the Catholic parade was held in this city, Franko was arrested

## The Leadership of the WEBER PIANO

¶ Paderewski and Rosenthal, the two foremost pianists of the day, used the Weber Piano on their last tours of this country.

¶ Caruso and Bonci, the two greatest tenors of the day, use the Weber Piano and assert its superiority.

¶ Such famous composers as Puccini and Humperdinck have endorsed the Weber and expressed their sincere belief in its artistic pre-eminence.

¶ The unanimous preference expressed by these and many other celebrated musicians, surely indicates that the Weber Piano must be possessed of qualities that establish its leadership beyond question. Yet you are not asked to accept the verdict of these great celebrities without personal investigation. The piano that has evoked all this enthusiasm is *here to-day* for you to hear and try. All that we ask is to permit your own senses to bear witness that it is indeed *the* piano of all others that you would rather own.

## The Weber Piano Company

Aeolian Hall, 362 Fifth Avenue, near 34th St., NEW YORK CITY

at Fifth Avenue and Twenty-third Street by a policeman named Xenodochious. Franko had an engagement to direct a concert and endeavored to break through the lines. Instead of tapping the policeman kindly on the shoulder, slipping him a cigar, telling him who he was and why he wanted to get across, Franko endeavored to do the trick by what the British call "direct attack." This the burly Greek—for it was a Greek and not an Irishman this time—resented, and when Mr. Franko got angry, Xenodochious, the Greek, mindful of the prowess of his ancestors in former days, smote Franko and then arrested him. Franko promptly appealed to Assistant Deputy of Police Hanson, who heard the case and rendered this Solomon-like decision, that if the musician had displayed as much heat and temper in the case of Xenodochious, the Greek, as he had before him, Hanson, the American, the wonder was that the Greek had not disposed of Franko for good. "Charge dismissed; Franko fined \$2!" That is why Franko is wearing sackcloth and ashes, and has issued a pronouncement to all his friends that there is no such thing as justice in America.

Personally, I think it was a case of "Greek meeting Greek."

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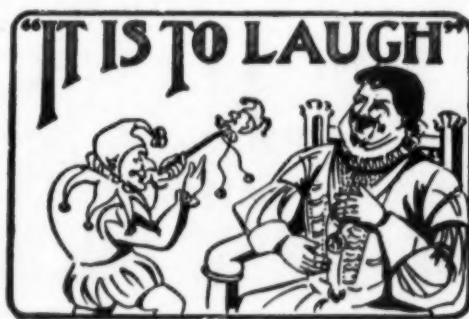
It was my misfortune to have to change my stenographer recently, and among the applicants for the position was a buxom lady with a red face and a green tie, to whom I dictated as follows: "Richard Strauss has scored another triumph in Paris. Heretofore he has only been known in Paris as the conductor of his own compositions."

This the good lady handed me back as follows: "Richard Strauss has caught another tramp in Paris. Heretofore he has only been known as the competitor of his own compositions."

But my cup was not full until a charming-looking blonde, clothed in a Merry Widow hat and a sweet smile, came in. When I told her to write something about "a Bach festival in New Jersey," she returned it to me as a "Box factory in Jersey."

I ask you, was I not to be forgiven if I whistled the refrain of that popular melody, "Ain't it awful, Mabel?"

Yours in need of a stenographer,  
MEPHISTO.



"Can she take high C?"  
"Not without knocking off some of the bars."  
—Life.

THIRD-FLOOR TENANT: See here! I'm one of a committee of men in this building, and I've called to ask you to sell your flute.

SECOND-FLOOR TENANT: Delighted to see you. I'm one of another committee, and was about to come up and ask if you'd sell your baby.—Tit-Bits.

A man out West advertises to sell guns and musical instruments.

"Strange combination," said a customer.

"Yes," said the storekeeper. "I sell a man a cornet, or fiddle, or trombone, or something like that, and by the time he has practised a week his neighbor comes in and buys a shotgun, or revolver, or something like that, and I get a profit goin' and comin'." See?—Exchange.

ASCUM: I hear your son is going in for a musical career.

MRS. DREAMER: Yes; he started this very morning.

"Indeed! What has he done?"

"He sat for his photograph in two poses—one where he's holding some notes before him and another with his brow resting on his hand."

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## NOTED SOLOISTS AT FESTIVAL IN LIMA

Ohio Choral Society Assisted by  
Well-Known Artists at  
Two Concerts

LIMA, OHIO, May 18.—The Lima Choral Society gave its Annual Festival at the Faurer Opera House on the afternoon and evening of May 8. The program in the afternoon embraced two appearances of the Ladies' Chorus of sixty voices under the leadership of Millie Sonntag, a mixed chorus by the full festival chorus of one hundred and fifteen voices, two numbers by the Owens Male Quartet, and two appearances each of Lillia Snelling, of New York City, contralto, and Tom Daniel, New York City, bass-baritone.

Mr. Daniel sang the incidental bass solo in one of the ladies' choruses. This was a delightful concert, each number approaching excellence as nearly as possible. The soloists were in excellent voice and did their numbers to the satisfaction of the audience, and were encored upon each appearance.

The Owens Male Quartet gave delightful numbers and received a recall. The work of the ladies' chorus under Miss Sonntag showed the most careful training, fine regard for the lights and shades and beautiful balance of well-selected voices. The mixed chorus, "The Challenge of Thor," by Elgar, was given with spirit and majesty.

"Judas Maccabeus," one of Handel's oratorios, was given at the evening concert, with the full mixed chorus and adequate orchestra, with Louise Ormsby, soprano, Lillia Snelling, contralto, Frank Ormsby, tenor, and Tom Daniel, basso, all of New York City, as soloists, with Professor Hugh Owens, of Chicago, as director. It was a notable performance of this great work. The chorus and soloists all covered themselves with glory and received unstinted applause from the large audience.

Louise Ormsby displayed a beautiful lyric soprano, which touched the hearts of the listeners. She received deserved recognition after each number. The contralto part in this oratorio was not a grateful one, but Miss Snelling

sang her arias with splendid taste and feeling. The fine voice of Frank Ormsby and his highly artistic rendition of the tenor numbers of this oratorio pleased the audience. He was compelled to respond to an encore to his masterful singing of the great aria, "Sound an Alarm," which will ever remain in the memory of those who heard him. Tom Daniel did magnificent singing in "Arm, Arm, Ye Brave," and "The Lord Worketh Wonders," his big voice being under perfect control, executing the runs of the last-named solo as fluently as would the most flexible soprano. The singers will retain a warm place in the hearts of the music-loving people of Lima. R.

### ALBANIA ORCHESTRA PLAYS

Spring Concert Attracts Large Audience  
at the State Capital

ALBANY, May 11.—The Albania Orchestra, at its Spring concert last week in Harmanus Bleecker Hall, scored another triumph, and the audience filled almost every seat in the big theatre. Blanche Duffield, soprano, was the principal soloist. Edith Ross, an Albany girl, made her formal debut as a soloist, and Harry Thomas, who for several years has been concertmeister of the orchestra, gave incidental solos.

For the past nineteen years the orchestra, under the direction of Frederick P. Denison, has stood for the very best in music, until at the present time its ascendancy over similar organizations is assured. L. B.

### Brooklyn Swedish Glee Club's Concert

The Swedish Glee Club of Brooklyn gave a concert on Thursday evening, May 14, in Association Hall, conducted by Arvic Akerline. The soloist was Marie Sundelius, soprano. The program was composed of selections by Soderman, Sjogren, Grieg, Abt, del Acqua, Lange-Müller, Wibergh, Ivar Wideen and Reissinger.

Mr. Gatti-Casazza Wants Musical America  
To the Editor of MUSICAL AMERICA:

Please enter my subscription to your paper for one year to be delivered at the Metropolitan Opera House until further notice and oblige,  
Yours very truly,  
G. GATTI-CASAZZA.

New York, May 11, 1908.

## NEW PLANS FOR THE METROPOLITAN OPERA

Orchestra of 150 Men Will be Available  
for Symphonic  
Concerts

Giulio Gatti-Casazza, the new general manager of the Metropolitan Opera House, had a conference last week with the directors, at which the plans he has been making with Mr. Dippel were taken into consideration.

In view of the fact that the Metropolitan Opera Company will next year give more performances than ever in Brooklyn and Philadelphia, as well as in Manhattan, there are to be two orchestras, one of sixty players, for the simple Italian operas, and another of ninety for the spectacular operas and music dramas. The combined orchestras will be used for a series of concerts to be conducted by Mahler and Toscanini. The orchestra pit of the Metropolitan Opera House will be enlarged, so that the regular orchestra may be increased when special performances are given. With two orchestras and two choruses the management feels that more time will be gained for the proper rehearsals of the novelties and revivals planned for next season.

Next season's novelties will be selected from a list including D'Albert's "Tiefland," Catalani's "La Vally," Smetana's "Die verkaufte Braut," Goldmark's "Das Heimchen am Herd," Puccini's "Le Villi," Dupont's "Cabrera," Bruneau's "L'Attaque du Moulin," Tschaikowsky's "Pique-Dame" and Laparra's "Habanera." The revivals will include Verdi's "Otello," Bizet's "Carmen," Mozart's "Le Nozze di Figaro," and Massenet's "Manon."

Mr. Gatti-Casazza is now studying a plan that will enable him to raise or lower the orchestra pit. This will make it possible to have a sunken orchestra for the more polyphonic works in the repertoire, while the musicians will be on a level with the orchestra stalls when they interpret the lighter Italian operas. The conductors will be Hertz, Mahler, Toscanini and a young Italian director, whose engagement will be announced later. Mr. Gatti-Casazza will remain in New York until the latter part of this month.

A number of engagements which are now pending will not be decided until his return to Europe. With Mr. Toscanini he will proceed to Vienna where he will confer with Messrs. Dippel, Mahler and Hertz. Mr. Gatti-Casazza will return to New York early in September.

### DAMROSCH ORCHESTRA TOUR

Organization Scheduled to Appear in Many  
Western Cities

The Spring tour of the New York Symphony Orchestra has this year assumed unprecedented proportions. Dates have been booking so rapidly in Western States that several Eastern engagements had to be canceled. As a result, Walter Damrosch and his orchestra are not expected to return East until some time in August.

A partial list of the cities in which the New York Symphony will play during the Spring season includes Atlantic City, Scranton, Syracuse, Utica, Canandaigua, Harrisburg, Philadelphia, Wilmington, Baltimore, Washington, Richmond, Va.; Norfolk, Greensboro, Spartanburg, Asheville, Knoxville, Chattanooga, Marion, Ala.; Montgomery, Columbus, Miss.; Shreveport, Dallas, El Paso, Tucson, Redlands, Cal.; Los Angeles, San Francisco, Seattle, Bellingham, Wash.; Tacoma, Victoria, B. C.; Portland, Ore.; Spokane, Walla Walla, Wash.; Boise, Salt Lake City, Helena, Mont.; Butte, Mont.; Denver, Kansas City, Indianapolis and Chicago.

### "Gay Musician" in Atlantic City

ATLANTIC CITY, May 18.—"The Gay Musician," a comic opera which opened recently in Baltimore, was the first attraction offered at the new Apollo Theatre last week. Frederick Moore has succeeded in arranging for the production of several new and standard operas for this new auditorium. L. J. K. F.

### Lissant Beardmore Leaves for Europe

Lissant Beardmore, the Canadian tenor, who has just completed a most successful season in the principal Canadian cities, sailed this week with Mrs. Beardmore for Europe, where he purposes doing some supplementary study with Mme. Lilli Lehmann.

Stockholm was deeply impressed by Strauss's "Salomé," which was recently given in the Swedish capital for the first time.

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GARNETT HEDGE - - - - Tenor  
GRANT HADLEY - - - - Bass-Baritone



## MELBA PROTEGEE TO COME

## Hammerstein Engages Promising Young Australian for Manhattan

PARIS, May 14.—Oscar Hammerstein contracted yesterday for the appearance next Fall in the Manhattan Opera House of a young woman who, he believes, is destined to have a great career as a singer.

This young woman is Mme. Melba's latest protégée, Martha Leland, who accompanied Melba from Australia to Paris, and has been taking lessons from the prima donna for the last six months.

Melba is greatly impressed with her pupil's voice, which is a soprano with an unusual range. She is a tall blonde, and is barely twenty years old. When Melba goes to New York in January the young Australian's lessons will be resumed there.

AMERICAN PIANIST  
WINS FAME ABROAD  
WITH HEKKING TRIO

CLARENCE ADLER

BERLIN, May 14.—An American pianist, Clarence Adler, has won the distinction of becoming a member of the celebrated Hekking Trio, which during the present season has given six concerts in Berlin. Mr. Adler hails from Cincinnati, and came to this city three years ago to study with Leopold Godowsky and the late Alfred Reisenauer, of whom he was a special protégé. Since his graduation into concert work he has given a series of concerts in all the principal cities in Germany, meeting everywhere with great success.

At the last session of the Royal Academy of Music of Sweden, Max Reger, Ludwig Wüllner, Alexandre Guilmant, Eugen d'Albert, Gabriel Fauré, Leopold Auer, Friedrich Hegar and Armas Järnefelt were elected foreign members of the Academy.

The ancient Druids taught that all music is a faint and broken echo of the name of God. It is a beautiful thought, and expresses an idea which seems to be accepted by all good men, that music is a sacred thing, a holy gift, a divine invention.

God is its author, and not man; He laid  
The key-note of all harmonies; He planned  
All perfect combinations; and He made  
Us so that we could hear and understand.

Music is the handmaid of religion in at least these three respects: It is virtuous in itself; it demands virtue on the part of others, and it is the one art most fully adapted to the uses of religion.

There are some characteristics belonging to music which, in themselves, make it preëminent. No other art has power so swiftly and subtly to create sympathy, arouse the spirit, tranquilize the temper and take captive the heart. It does not even call for words to accomplish its mission, but singly and alone steals within and molds the strong man to its will.

From all other arts it differs in at least this one respect, that it is utterly incapable of defilement. Evil association has no effect upon its nature. It is intrinsically, essentially pure. It cannot be otherwise. Sculpture has been used to depict forms of sensuality and shame. Painting has lent itself to scenes and figures of depravity. Poetry may readily be dragged down from the noblest themes to those of debauchery and vice. But music with its heavenly nature cannot become impure. Even if linked to words of grossness, the impropriety is in the words, not in the music. "It is an angel of light, it cannot be transfigured into darkness."

Music, it is often said, has a soothing, quieting effect. From the days of David with his harp, and King Saul with his passion, that saying has been a truism. But more than this might be affirmed of music. By its own inherent sanctity it seems ever striving to create sanctity in its hearers. How often have the strains of some familiar hymn, heard by chance, effected the reformation of a prodigal, or changed the purpose of a criminal. The greatest composers have utilized this principle when writing for the stage. It may be traced in the scores of Mozart and Mendelssohn, of Bach and Beethoven.

Music is not merely virtuous in itself, but it demands virtue on the part of others. It calls out every quality that is gentle and generous, and so it is the assistant and quickener of devotion.

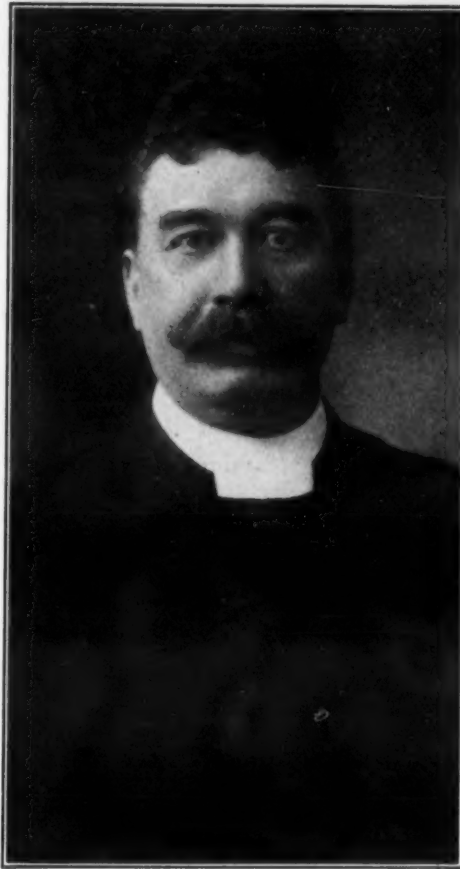
Families that sing are the most united, harmonious and happy. People who really love music are seldom vicious in life or character. No one who is mean or selfish or lacking in sympathy ever becomes great either as composer or performer. All else may be excellent—voice, appearance, talent, execution—but if there is defect in this respect, it is radical and vital.

"If you knew what sorrow and bereavement were," said an eminent teacher to a noted singer, "you would be the best soprano in the world; but you seem to lack the capacity for suffering and its expression."

You cannot adequately render sacred music unless there is awe and reverence and devotion

## MUSIC AS THE HANDMAID OF RELIGION

Extracts from a Sermon Delivered Recently at Saint Peter's Church, in West Twentieth Street, New York, by the Rev. Olin Scott Roche



REV. OLIN SCOTT ROCHE

He extols the art of music, contending that it is virtuous in itself; it demands virtue on the part of others and is the one art mostly fully adapted to the uses of religion.

in your heart. What is the trouble with the choir? is an enquiry frequently made. Its members may be well trained and skillful, and yet there is something wanting. The rendition is soulless and unconvincing, because the adoration belonging to the words is not felt; the sublimity of the music is not appreciated. Hence the great need of consecration in singers and the great cause for gratitude where it is found.

That music is the handmaid of religion can be proved from the fact that religion, more than anything else, requires its aid. Soldiers march better under the stimulus of music, but they can march without it. In the affairs of everyday life it is not needed; to the laborer, the tradesman and the shopkeeper it would be a hindrance rather than a help. In the halls of legislation or in the courts of justice it would be utterly out of place. Social life delights in it, but youthful spirits and abounding mirth furnish a substitute.

But religion as public worship could scarcely exist without it. Many bodies of Christians within the present generation, awaking to this fact, have introduced choirs, organs and other instruments, where formerly they utterly ignored them. And to-day no great religious function

takes place where music is not made a main feature. Men will not long meet together in the churches when song dies out. Neither sermons of the most attractive character nor orations of the most brilliant eloquence can take its place.

And so the Church in all ages, even at times when she had no aid from architecture and sculpture—even when disciples met in caves and caverns and catacombs, or amid the wildness of the desert—has utilized and hallowed music. Her needs and her worship have inspired and consecrated the talents of the greatest composers, who have achieved in her service their truest ambitions and their noblest triumphs.

## MICHAIOFF'S DEBUT

## Young Russian Tenor Makes Favorable Impression in Chicago Recital

CHICAGO, May 16.—The distinguished Russian tenor, Michail Sigaldi Michailoff, a discovery of the young Chicago impresario, Max Rabinooff, made his first appearance in America, Sunday afternoon, in Orchestra Hall.

The *Examiner* said: "His voice is remarkably fresh and of wide range, and there is power and temperament in it. He sings with ease, though one felt the lack of the accessories of the different operas which were sung. His piano and pianissimo effects are very good, and he displays artistic tenderness in his delineation of the different operatic characters."

Felix Borowski, the distinguished writer of the *Post*, E. M. Latimer, of the *Journal*, and the critics of the *Inter-Ocean* and *Tribune* spoke in high terms of praise regarding his performance.

Myrtle Elvyn shared honors of the day with the tenor. She has just returned from a long and successful concert season all over the West.

C. E. N.

Amsterdam has just had a special Wagner Festival given by a company from Barmen, Germany.

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## PUPILS WIN FAME ON OPERA STAGE

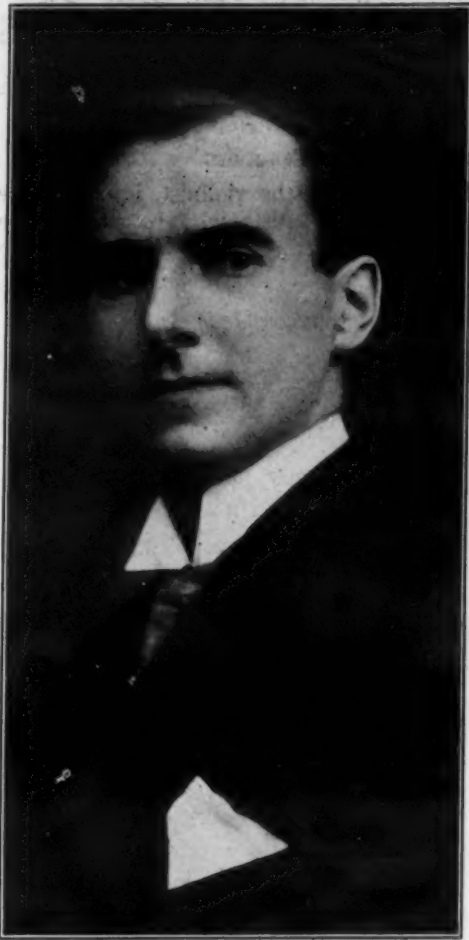
Arthur Lawrason Has Taught Louise Gunning, Lina Abarbanell and Others

To Arthur L. Lawrason, a New York teacher of singing, belongs the credit of having trained a number of the best-known light opera stars before the public to-day. Much of his success in this field is due to his thorough experience gained while conducting performances of musical plays.

It was while Mr. Lawrason was acting in the capacity of director that he was induced to take up the teachers' profession. The prima donna of one of the operas of which he had charge was suffering from a serious throat trouble, resulting from bad vocal training, and she was obliged to constantly disappoint audiences. Mr. Lawrason volunteered to assist her, putting into practice the knowledge of the voice, its care and use, which he himself had gained by years of careful study. He gave her daily lessons and from that time on she never lost a performance and instead of losing her position she made such progress that critics throughout the country hailed her as an exceptional singer.

From that time on Mr. Lawrason devoted himself exclusively to teaching, and he has been successful from the start. Among his pupils who have become well known is Louise Gunning, whose success as a soprano with Mme. Schumann-Heink in "Love's Lottery" was surpassed by that in the title rôle of "Veronique," and more recently in "Tom Jones." Sallie Fisher, another light opera stage favorite, is a student of Mr. Lawrason, as is Rose La Harte, of the Hippodrome.

After visiting a number of New York studios, Lina Abarbanell, who abandoned grand opera at the Metropolitan Opera House to star in "The Student King," and who is now singing *Sonia* in the New York "The Merry Widow" Company,



ARTHUR LAWRASON

One of New York's Most Successful Teachers of Singing

decided to study with Mr. Lawrason. Edwin Wilson, known throughout the South as a concert singer and recently a member of "The Waltz Dream" Company; Helen Cullinan, a coloratura soprano, and Regina Vicarino, soprano, who has won fame in opera abroad, are also graduates of this successful teacher's training.

### MISS WOOD'S PUPILS SING

Llewella Olafson and Others Do Creditably in Boston Concert

BOSTON, May 18.—Professional and other pupils of Anna Miller Wood, the contralto soloist and teacher, presented a program of vastly more than ordinary interest to an audience which entirely filled Steinert Hall last Wednesday afternoon.

Those who sang included Llewella Olafson, the contralto who has just closed a most successful

season with Savage's "Madame Butterfly" Company, in which she was understudy to the part of *Suzuki* and sang the part of *Mrs. Pinkerton*. Miss Olafson will substitute for Miss Wood at the First Church in this city from the last of June to the last of October, when Miss Wood will visit her former home in San Francisco.

The others who sang were Nativia Mandeville, soprano, who is a member of a quartet in a prominent church in Pawtucket, R. I.; Anita Parker, soprano; Ethel Hopkins, contralto soloist in the First Congregational Church, Fall River, Mass.; Phyllis Lindsey, soprano, Eliot Church, Newton, Mass., who will spend the Summer on the Pacific Coast and who will appear in concert in California during the Summer; Lillian Edwards, soprano; Mrs. Carolyn Boyan Lomas. In addition to the solos the program included Fauré's "The Brook" by chorus and three-part songs by Arthur Foote.

There are many distinctive features about the work of Miss Wood's pupils. They sing with finish and with musicianly understanding. They have well-placed voices and are technically well-grounded. In all the details of expression and interpretation they give evidence of careful training.

Miss Wood played the accompaniments delightfully. Miss Wood is closing one of her most successful seasons. She has been in Boston several years and has a decidedly enviable following. Her visit to her former home in San Francisco will be the first she has made for several years, and she is looking forward to renewing many pleasant acquaintances on the Pacific Coast. She will open her studios here the last of October.

D. L. L.

### Yonkers Choral Society Sings "St. Paul"

The Yonkers Choral Society gave its second subscription concert of the twelfth season in Phillipsburg Hall, that city, on May 5. Will C. Macfarlane directed the chorus, which was assisted by Inez Barbour, soprano; Katherine Lurch, contralto; Berrick van Norden, tenor, and G. Magnus Schutz, baritone. There was an orchestra of twenty-six musicians under concertmaster Carl Hugo Engel. Mendelssohn's "St. Paul" was sung effectively by the chorus and the soloists each scored a distinct success.

The company of the Paris Opéra Comique, after filling its engagement at the Prague Festival this month, will give performances of Massenet's "Werther" and Debussy's "Pelléas et Mélisande," with Mary Garden, at the People's Opera in Vienna.

## FRENCH WAITER AWARDED PRIZE IN TENOR CONTEST

Competition in Paris Refutes Theory That High Male Voices Are Becoming Extinct

PARIS, May 12.—The final trial in the competition instituted by *Musica* among untrained singers to test the theory that good tenor voices are becoming extinct was held at the Opéra Comique, lent for the occasion, which was crowded by an audience that included many celebrities in the literary and art worlds.

This was the culmination of the eliminative trials held in February in Paris, Bordeaux, Lyons, Marseilles and other cities under the auspices of local newspapers. The object of the contest being to discover tenor voices adapted for the operatic stage, the judges were called upon to consider the quality, range and volume of the voices heard, without reference to artistic skill.

For the successful candidate *Musica* offered a prize of \$200, with tuition under a competent Paris professor of singing for three years. Each candidate was to select his own aria, but it had to be taken from the repertoire of the Opéra or the Opéra Comique. Should it be deemed that the vocal development of the successful candidate was sufficiently advanced, steps were to be taken to secure him an engagement at one of the subventioned lyric theatres of Paris.

Twenty-five competitors remained after the preliminary weeding-out trials. True to accepted tradition, the finest voices came from the South of France. Charles Falandry, aged twenty-nine, a native of Montpellier and a waiter in a café, was awarded the prize. His number was the famous "Asile Héréditaire," from the fourth act of Rossini's "William Tell." His voice is a beautiful and powerful tenor, of remarkable compass.

H. L.

### Nordica Engaged for Boston Opera

Lillian Nordica has been engaged by Henry Russell for the new Boston Opera House, which will be opened a year from next November. During the first season, besides singing many of the principal rôles in her repertoire, it is expected that she will appear in several new parts. In the meantime, she is pushing forward her plans for a Bayreuth on the Hudson. She has established her executive offices at Harmon, and ground has been broken for the main buildings.

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## MME. ZIEGLER'S PUPILS GIVE FINE CONCERT

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in New York

Susie Levenberg, an accomplished artist pupil of Mme. Anna E. Ziegler, gave a concert at Carnegie Chamber Music Hall, New York, on May 9, which proved in every way a complete success, both in point of attendance and for the fine musical work done. The young artist has a voice of excellent quality, which shows the result of careful training, and has a range of two and a half octaves, reaching with ease and fullness high C sharp.

On this occasion Miss Levenberg was assisted by Miss Bonander, soprano, of the New York Recital Quartet; Mrs. Marie G. Hyde, violinist; Mrs. Marion Leland, reader; Winnifred Phillips, alto; Dagmar Rübner, pianist; Herbert Braham, tenor, and William Hirschmann, baritone.

Grieg's Sonata for piano and violin in G Minor was played by Miss Rübner and Mrs. Hyde. Schubert's "Am Meer" and Gounod's "Cavatina" from "Faust," was sung by Hirschmann. Schubert's "Ave Maria" and "Du bis de Ruh" were sung by Miss Levenberg, and a group of songs by Sullivan, Gall and Fanning were sung by the New York Recital Quartet, assisted by Mr. Braham. Wilkins' "A Village Singer" was read by Miss Leland, who teaches diction at the Ziegler studio, and numbers by Delibes, Cornelius Rübner, Tosti, Horrocks, Holländer, Wieniawski, Brahms, Bemberg and Woodman completed the program. Mr. Braham has a tenor voice of exceptionally fine quality, and his future is most promising. Miss Rübner proved to be an excellent pianist.

### A PRIVATE MUSICALE

#### Boston Studio the Scene of Interesting Pupils' Entertainment

BOSTON, May 18.—One of the most enjoyable private musicales during the closing of the present musical season was given at the studios of Bertha Wesselhoeft Swift, the soprano soloist and teacher, in Trinity Court last Thursday evening. Susan W. Grinnell, soprano, and Edith Swift, contralto, sang solos and duets and were assisted by Margaret Gorham, pianist. Both singers are pupils of Miss Swift and the affair was in the nature of a benefit concert for the pupils.

The duets included Rubinstein's "Wanderers Nachtlid" and "Sang das Vöglein" and Brahms' "Die Schwestern" and "Nearest and Dearest." The balance of the program included two groups of songs for soprano, two groups for contralto and one group of solos for the piano-forte. The program gave much pleasure to an audience which entirely filled the studios.

Miss Swift will sail for Europe June 2 and will spend the entire Summer abroad. She has closed a most successful season in her teaching work as well as in her public appearances. D. L. L.

#### Siegfried Wagner Tour Falls Through

New York friends of Siegfried Wagner, who, it was reported recently, would make a concert tour of this country next season at the head of the Berlin Philharmonic Orchestra, learned last week that the reports were without foundation, and that there is little likelihood of the composer-conductor coming here.

#### Mme. Sidkey Sings in Brooklyn

Mme. Sidkey, wife of Sidkey Bey, one of the members of the Turkish Legation, sang an air from "Trovatore" at the Ridge Club, Seventy-second Street, Bay Ridge, on Friday evening, May 15. Her voice is a pleasing one, with warm color. It is probable that she will study for the operatic stage.

A delightful graduating recital was heard last week at the Washington (D. C.) College of Music, by Elsie Sommons, of Texas, Regina Frank, of Ohio, and Esther Carr, of West Virginia. All three young ladies have completed the piano course and they rendered selections on the piano which attested their ability.

## MR. LIEBLING PLAYS FOR HIS STUDENTS

### Eminent American Pianist Gives a Complimentary Recital in Chicago

CHICAGO, May 18.—In accordance with periodical custom, Emil Liebling, the eminent Chicago pianist and teacher, once more invited his pupils and their friends to a complimentary piano concert given by him at Kimball Hall Monday evening, May 11.

Mr. Liebling arranged his program with the interest of all pupils at heart, selecting mostly works light in form, but ranging from Bach to Liszt.

The concert, as is usually the case, was well attended, and was proof of the unwaning popularity of this pioneer American pianist. He played the following program: Fantasie in G Minor, Bach; Andante from Sonata, opus 24, Weber; Portrait, Rubinstein; Gavotte, opus 38, Rubinstein; Nocturne in A Major, Field; Etude de Concert, Moszkowski; Nocturne, opus 15, No. 1, Chopin; Fantasie, opus 49, Chopin; Gavotte, opus 123, Reinecke; Impressions, opus 73, Scherzo-Improvisation, "A Night's Ride," Etude, Grieg; Chant Polonais, Liszt; Fantasie—"Ruins of Athens," Liszt, introducing the Dance of the Dervishes and Turkish March.

T. S. L.

### HARVARD'S PIERIAN CENTENARY

#### First College Musical Organization Will Celebrate One Hundreth Birthday

BOSTON, May 18.—Just one hundred years ago yesterday the Pierian Sodality of Harvard was founded, the first musical organization to be started in any American college, and it is to celebrate this centenary anniversary that a concert in Sander's theatre at Harvard on Friday evening, May 22, will be given, under the leadership of P. G. Clapp. In connection with the anniversary there is another project in which the Pierian is deeply interested, namely, raising enough money for the new building of the Harvard Musical Department.

When this building is finally erected all the various musical organizations of the University will make it their headquarters. Rooms will be set apart in it for their social gatherings, as well as for their practice. A considerable sum of money toward the erection of the new building has already been raised; but more is needed and the proceeds of the concert Friday night will go toward the fund.

That interest in the concert exists widely is shown by the fact that two applications for tickets for the concert have already been received from Chicago, while another graduate is coming from Porto Rico especially to be present.

#### Mme. Middecke's Annual Musicales

The musicale given by the students of Mme. Josefa Middecke, at the Hotel Astor (Grand Ball Room), on Monday evening, May 18, was one of the most successful of her annual entertainments. An interesting program was enjoyed by a large and fashionable audience, and the following students took part: Sopranos—Mrs. Marie Amort, Anna Guenschel, Ethel Hahn, Mrs. Marie Kall, Elsa Kreutzer, Marie Kroeger, Margaret Middecke, Gertrude Sander, Harriet Schaefer; altos—Agnes Armington, Hannah Eschenbrenner, Gertrude Hinz, Ceita Johnson, Lucille La Boyteaux; Carl O. Deis, at the piano.

"Isn't pa awful?" sobbed the young bride who eloped.

"What now?" faltered the bridegroom, anxiously.

"Why, you know you told me to wire pa and tell him that we were really in need of food."

"And—and did he send the money?"

"No, he sent three big rolls of music and a note stating that as music was the food of love, he hoped we would get on all right until we returned."—Exchange.

## FLORENCE AUSTIN ONE OF MOST POPULAR VIOLINISTS

Young American Has Justified High Expectations of Her European  
Teachers

Florence Austin, the violinist, is one of the young American artists who have gained a famous position on the concert stage. Since her debut recital in Mendelssohn Hall, New York, when her playing inspired most complimentary comments on the part of the critics, she has appeared with uniform success in many of the leading cities of the country. In New York, besides filling public engagements, she has been in great demand for private musicales.

For several years Miss Austin studied in this country with Henry Schrader and the late



FLORENCE AUSTIN

Since Her Return From Europe She Has  
Established Herself in Front Rank  
of American Violinists

Camillo Urso, after which she went abroad and became a pupil of Ovide Musin at the Royal Conservatory at Liege, Belgium. A year after entering the institution she was awarded the first prize, with distinction, in the violin department, in the largest contest in the history of the school. After the contest she was personally congratulated by the members of the jury, headed by the celebrated Eugène Ysaye.

Miss Austin remained in Europe several years longer, studying repertoire and playing in numerous concerts. Since her return to America she has fully justified the high hopes for her artistic development inspired by her achievements abroad.

#### Vocal Note

Oscar Hammerstein has applied to the courts for an order permitting him to change the name of the Manhattan Opera House to the Singer Building.—Morning Telegraph.

Mary A. Cryder has arranged to present Cecile Chaminade, the great French composer, in recital in Washington, D. C., next season. Miss Cryder is a personal friend of Mme. Chaminade, with whom she spent many pleasant hours during her last trip abroad.

Alice Verlet, who left the Paris Opéra when the new directors came into power, is now singing at the Lyrique Municipal Théâtre de la Gaîté in Paris.

## CHARITY CARNIVAL FOR ST. LOUISANS

### Local Musicians Turn Out to Sing and Play for Worthy Cause

ST. LOUIS, May 18.—The second annual Charity Carnival engaged the attention of St. Louisans to the exclusion of everything else last week, and all the talent, musical and otherwise, was worked in behalf of the great labor of love. The professional and amateur musical organizations, quartets, concert singers and what not went to Forest Park Highlands last Saturday to perform in a dozen different places.

In the "German Village," which was the prize concession of the Carnival, taking in more than \$8,000, they had an aggregation of singers that matched up well with the best professionals, yet they were all amateurs.

One at least, Gertrude Lampel, may go on the concert stage if not into musical plays, for she made a great hit as an imitator of Fritz Scheff in the drum corps scene of "Mlle. Modiste." Miss Lampel has a magnificent voice of rich quality and great range, and she is a splendid little actress, though scarcely more than eighteen years old. She is a pupil of Mrs. Stella Kellogg-Haines, who has sent a good many pupils on the stage, among them Edna Fasset, who is a capital prima donna of musical plays now, being the leading lady in "The Red Mill." Miss Lampel has a charming personality and that voice—that will make her a fortune some day.

Creators will begin a four weeks' season at the Jai Alai next Saturday night, which will be the beginning of a Summer concert season that may or may not pay. St. Louis has had so much music for the last eight months that it may need a relaxation from the same diet and turn to drama of the more serious sort, as offered at Suburban Garden, or the light and frothy musical plays at Delmar, or the vaudeville shows at other resorts. E. H.

### "ODYSSEUS" IN ALLENTOWN]

#### Bruch's Work Given with Excellent Solo- ists and Chorus of Two Hundred

ALLENTOWN, PA., May 18.—The Lyric Theatre was crowded on the evening of Wednesday, May 13, at the twentieth concert of the Euterpiian Club Oratorio Society, at which Bruch's "Odysseus" was given.

There was a chorus of two hundred voices, and with this it was possible to evoke a degree of volume sufficient to satisfy the demands of any musical score. To many the achievement of the evening seemed to be the greatest of the society under the leadership of C. A. Marks.

The soloists were all unquestionably qualified for their parts, and Reinald Werrenrath, Florence Mulford, Frederic Martin, Josephine Knight and Dr. Frank Lawson were uniformly praiseworthy in the parts which they sang.

#### Meriden Choral Society Election

MERIDEN, CONN., May 18.—The Meriden Choral Society held its annual directors' meeting Monday night and elected the following officers: C. E. Stockder, president; W. F. Harper, vice-president; H. L. Wheatley, secretary; H. H. Smith, treasurer; Robert J. Merriam, librarian, and the following executive committee: A. M. Brooks, F. T. Southwick, A. E. Hobson, E. Miller, Jr. W. E. C.

"Wittisch," a new opera by a German officer named Von der Goltz, who occupies a high rank in the army, will be produced in Schwerin next season, where an earlier opera by the same composer, entitled "Myrrha," was brought out a few years ago.

"Madama Butterfly" still occupies a conspicuous place in the repertoire of the Berlin Royal Opera. Florence Easton sings the title rôle.

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## FROM MUSICAL AMERICA READERS

### National Federation and Composers

To the Editor of MUSICAL AMERICA:

In your issue of May 9 you mention a list of American composers given by Arthur Farwell as particularly interesting, and give as your opinion that their works will probably remain unknown until there is some way open whereby they may at least be given one public hearing.

Have you realized the significance of the work undertaken by the National Federation of Musical Clubs in connection with this thought?

I have always felt that the great difficulty in the way of a composer was the lack of opportunity for a public hearing. This opportunity the National Federation of Musical Clubs proposes to give, for, besides rendering compositions at the next Biennial, we are planning to give a program of those compositions that receive honorable mention.

It seems as if this organization should have the hearty support and encouragement of every one interested in American composers.

Very sincerely yours,

SUSAN B. WALKER.

South Orleans Street, Memphis, Tenn., May 15.

[MUSICAL AMERICA has on two occasions published the details of the prize competition referred to in Mrs. Walker's letter. The conditions and trophies are briefly as follows: For the best orchestral composition, \$1,000; vocal solo, \$500, and piano solo composition, \$500. The compositions may be in any form, and of any length, and the vocal solo accompanied by piano or organ, as desired. The composer must omit signature from the manuscript, labeling it with the name of class in which it is entered, signing it with only a private mark, and shall send with the manuscript a sealed envelope containing both this mark and composer's name. The compositions submitted must not have been published, nor have received public performance. All compositions must be in on or before October 1, 1908. All manuscript must be in ink and clearly written.

The competition is open only to composers born within the United States of America, or those of American parentage in foreign countries.—EDITOR MUSICAL AMERICA.]

### Caruso's Paris Operatic Appearance

To the Editor of MUSICAL AMERICA:

In your issue of May 16 you mention twice that Caruso is to make his first appearance in opera in Paris. I think there must be some mistake, for I have only heard Caruso and Cavalieri once, and that was in "Fedora" at the Sarah Bernhardt Theatre during the Winter or Spring of 1905. The opera was sung in Italian and an Italian conducted. At the close of one of the acts, which ends by Caruso and Cavalieri both holding on to high notes, in their Italian way, the conductor left his box and did not come back after the artists were waiting to repeat the duo. This angered the French exceedingly, and they only could be quieted down after the conductor himself informed us that he had not repeated the number because he was ill. I think there was only one performance given.

With best wishes for your success,

A GIRL OUT WEST.

Marion, Ohio, May 10, 1908.

### POTPOURRI OF OPERA

#### Chicago Musical College Pupils Give Parts of Well-Known Works

CHICAGO, May 20.—The pupils of the Chicago Musical College gave a charming potpourri of opera and drama this afternoon in the Studebaker Theatre. Herr Kurt Donath, the noted lyric tenor, gave solos; the pupils of the School of Opera the fourth act of Verdi's "Il Trovatore," and the third act (or garden scene) of Gounod's "Faust," accompanied by a full orchestra, under the direction of Karl Reckzeh, and the Students' Chorus lent harmonic backing to the production

under the direction of William Castle, the veteran operatic tenor.

The delightful dramatic feature of the entertainment was the first production of the Japanese comedy in one act, called "A Flower of Yeddo," adapted by Victor Mapes, late director of the New Theatre.

Mr. Donath, who was recently the leading tenor in Henry W. Savage's "Madam Butterfly" company, and was formerly principal tenor of the Stadt Theatre of Dortmund, Germany, has been secured as a member of the Faculty of the Chicago Musical College for next season. The entire entertainment was carried out under the direction of the Musical College Faculty, the chorus and orchestra being furnished by the pupils without any outside enlistments.

C. E. N.

### MME. RIVE-KING IN PITTSBURG

#### American Pianist Will Give Recital in Aid of Hospital

PITTSBURG, May 18.—Mme. Julie Rive-King, pianist, will give a recital at Carnegie Music Hall, Friday evening, May 22, for the benefit of the new Homeopathic Hospital. Mrs. William Alvah Stewart and Mrs. Z. T. Miller, the wife of Dr. Miller, and other well-known people, are managing the affair, assisted by George Schroeder.

Unusual interest is attached to the visit of this well-known virtuosa, who for so many years has been known to all the music-lovers of the city. Mme. Rive-King's debut was made in the Gewandhaus at Leipzig. Her early training was given her by her mother. It was Rubinstein who gave her letters to Liszt and Von Bulow, and the latter, though she never studied with him, took the warmest interest in her artistic career.

#### Shanna Cumming's New Manager

Shanna Cumming, the well-known American soprano, who is a familiar figure on both the oratorio and concert stage, has come under the management of J. E. Francke, of New York, for the coming season.

### WORCESTER MUSICIANS TO WED

#### Organist and Contralto in Same Church Will be Married

WORCESTER, May 18.—The engagement has just been announced of Helen Austina O'Gorman and John Frederick Donnelly, both of Worcester. The marriage will be solemnized at the end of June in St. John's Church, Temple Street, where Miss O'Gorman is the leading contralto and Mr. Donnelly is the organist.

Miss O'Gorman is assistant supervisor of music in the public schools. Many applications have been received by the school authorities from all parts of the State for the position which is filled by Miss O'Gorman, but it has been announced officially that Miss O'Gorman will continue her work in the public schools.

She is a widely known church and concert singer who had the contralto rôle in the Worcester festival production of high-school music. She was the favorite singer in the Adams Square Congregational Church until her resignation a few months ago.

Mr. Donnelly is the founder and director of the American School of Music, the largest music school in Worcester. He is also instructor of piano and organ at Holy Cross College and organist of St. John's Church. He is a graduate of Holy Cross College and of the New England Conservatory of Music.

#### "Rose Maiden" Sung in Brooklyn

Cowen's "Rose Maiden" was given by the Brooklyn Chorus of two hundred voices, under the direction of Robert G. Weigester, at the Baptist Temple in Brooklyn on May 12. Ethel Bunell Falconer, soprano; Lillia Snelling, contralto; Kathryn Platt Gunn, violinist; Edward Barrow, tenor; J. Humbird Duffey, baritone; Gertrude Belle Cobb, accompanist, and the Hoadley Orchestra assisted in the presentation.

Luigi Albertieri, for many years connected with the Metropolitan Opera House and last year with the San Carlo Opera Company, has been engaged by Oscar Hammerstein as ballet and stage director for the Manhattan next season.

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## FARRAR DEPLORES A PERNICIOUS FALLACY

**Absurd to Say an Artist Must Have Experienced All She Depicts, She Declares**

PARIS, May 16.—In an interview here yesterday Geraldine Farrar criticized indignantly the idea that has been spread abroad by certain stars that a successful opera singer must be a woman of little character.

"If one can sing well enough and is capable enough as an actress nothing more is required," she declared. "There is nothing more pernicious than telling young American aspirants that the only way to success is to begin by selling their souls."

"It is absurd also to say that properly to portray the emotions of passion an artist must personally have gone through the gamut of human feelings, even at the expense of her character. One who has done so may be unable to convey the proper feeling to others. In fact, it all depends on intelligence, and that is more likely to be found in the woman who has sense enough to respect herself."

When asked if marriage projects had entered into her plans since she was here last, she calmly replied:

"I have none. Real home life is scarcely compatible with an operatic career. My art has absorbed me from the first, and when I must choose between that and something else, I always give it the first consideration."

She confessed that she continually receives letters from eligible young men, some of them occupying brilliant positions, but she declared she has never met a man whose company interested her for more than twenty minutes.

"After that," she said, "they begin to make love, and that is foolish."

Mere flirtation she considers contemptible.

"There are opera singers," she declared, "who encourage the attentions of men, get all they can from them, and then throw them away like a sucked orange. Such conduct is abominable and degrading."

### Printed as Received

The *Bloemfontein Friend*, a paper published in the Transvaal, South Africa, says:

A native concert was recently held at Koffyfontein, of which we print, without alteration, the following amusing report from a native:

"A grand concert was held on January 13 at Koffyfontein here by the Fauresmith native choir."

"Mr. Motlhoia, who was the organist, played beautiful and smart on his actions. Among the choir, Miss Nora Moncho was the best songster, and her cheeks were like an apple, her mouth was like a cellar, her eyes were like an owl's at night, her hair was soft and curly, her ears were like shamrock flowers, but she looked like a crane."

"The night following, on the 4th inst., they gave a smart concert again at the town hall, while Miss Heiman was the pianonist, and she played so fine that the people wished her to continue playing for a week long. And Mr. Pienaar, the 'Cape man,' he was the smartest comical man

## Celebrating "Merry Widow's" Long Run



FRANZ LEHAR, LEO STEIN AND VICTOR LEON

The Composer and Librettists of "The Merry Widow," Celebrating the 500th Vienna Performance of Their Opera

ever been heard before. We give hearty thanks and greetings to the Fauresmith native choir, as they've come to greet with the compliments of the season. If I were a clever man in singing, I would join the F. N. choir, but I am sorry to say I am only a good drinker, and not a good singer."

### Musicians in Royal Families

Among European royalties there are quite a number of composers and clever musicians. King Peter of Serbia, who once gave piano lessons, is the composer of the "Servian National Battle Song." The Archduke Friedrich of Austria has a weakness for composing love songs and, in addition, plays no fewer than five instruments, while the Grand Duke Michael of Russia believes in being quite up to date, and has just issued his latest work, "The Influenza March." Prince Joachim Albert of Prussia is fond of waltzes and comic songs, and has written several

of each, while Prince Nicholas of Greece, who plays the flute, has composed a symphony for pipes. Princess Henry of Battenberg has written many songs and pieces for the piano.—*Tit-Bits*.

### Derby, Conn., Choral Concert

DERBY, CONN., May 18.—The annual concert of the Derby Choral Club took place at the Sterling opera house Tuesday night, and was one of the greatest successes in the history of the organization. This is the tenth year of the club. Mme. Louise Homer and Lucille Lawrence, both of the Metropolitan Opera House, were the soloists.

W. E. C.

Twenty-four Polish pianists recently met in Warsaw and refused ever to teach with, play or in any way use a piano made in Prussia or any land friendly to it.

## MEMPHIS CHORUS ENDS ITS SEASON

**Excellent Concert Given by the Beethoven Club of Southern City**

MEMPHIS, May 16.—The closing concert of the Beethoven Club took place at the Goodwyn Institute on Sunday. The choral class, under the direction of Marie Greenwood Guiberson, made its initial bow on this occasion in "The Gleaner's Harvest," by C. Lloyd. The soloists were Mrs. Sheldon Perkins, soprano; Mrs. Jessie Hull, contralto. Other features of the program were the double violin quartet under the direction of Mrs. Arthur Falls, and the solos by Mrs. B. S. Parker, a local singer, and Mrs. F. G. Spadow, a visiting artist from Paris, France.

The choral class came up to the full expectations of the audience, arousing marked enthusiasm. The class has grown this season from forty to sixty-one members, and under the competent leadership of Mrs. Guiberson there is no reason why it should not continue to grow and prosper. The membership of the choral class includes some of the best known singers and many of the young song-birds who have displayed much talent. The list follows: Mrs. Marie Greenwood Guiberson, director; Mesdames G. B. Alexander, Charles Birk, Walter Blanchard, Leonard Boyer, W. C. Graves, F. M. Guthrie, H. E. Goss, E. S. Hooper, E. M. Helbig, Charles Hodges, Harry Davis, R. S. Deminrock, Felix Faquin, Clarence Colby, F. P. Carpenter, C. D. Hendrickson, Jessie Hull, Mary Josey, L. F. McConnell, P. P. Martin, Robert Mattison, C. L. Marsilliot, N. G. Paddison, G. N. Price, Sheldon Perkins, J. H. Reilly, M. T. Roush, S. G. Scott, Charles Seamon; Misses Cliff Hill, Rollin Hunter, Madge Haughton, Ella Jean Johnson, Gertrude Jerdel, Rose Lang, Mamie McCrea, Minnie May, Elizabeth Mosby, Pearl Mendel, Ethel O'Hearne, Marie Page, Ethel Richards, Caroline Smith, R. Southall, Maybel Taylor, Mary Troyer, Hermine Taenzer, Lucy Ward, Louise White, Marie Wessendorf, Luella Garrett, Birdie Chamberlain, Jennie de Shazo, Annie Dickson, Caroline Benedict, Mary Branch, Rhea Brode, Caroline Belcher, Louise Clapp, Jennie Colby and Mary Colby.

R. J.

### 'Cellist Miersch to Wed

The County Clerk in Jersey City, this week, issued a marriage license to Mrs. Sarah A. McBurney, sixty-five years old, and Paul Frederick Theodore Miersch, a 'cellist and composer who is a quarter of a century her junior. Mr. Miersch lives at No. 170 Lexington Avenue and is a native of Dresden, but has lived for many years in this country. He was soloist for the New York Philharmonic Club in 1892, and solo 'cellist from 1893 to 1898 in the New York Symphony Orchestra. He has, since 1899, been the 'cellist for the Metropolitan Opera House Orchestra. It is said their interest in music developed the attachment between them.

The season of the Théâtre de la Monnaie, Brussels, ended on Tuesday.

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## BOSTON CONTRALTO'S RECITAL

Mrs. Helen Allen Hunt Gives Interesting Program at Bradford, Mass.

BOSTON, May 18.—Mrs. Helen Allen Hunt, the contralto, gave a recital of songs at Bradford Academy, Bradford, Mass., last Wednesday afternoon. Her accompaniments were played by Lida J. Low. The program follows: Salvatore Rosa's "Star Vicino," Handel's "Deggio Morire," Gounod's "Ho Messo Nuove," Holmes's "L'Heure de Pourpre," Chausson's "Les Papillons," d'Erlanger's "Morte," Chabrier's "Les Cigales," Hugo Wolf's "Gesang Weyla's," Grieg's "An das Faderland," Strauss's "Traum Dursch die Dammerung," Tschaikowsky's "So Schmerzlich, So Selig," Chadwick's "Oh, Let Night Speak of Me," Mrs. Beach's "My Star," Loomis's "A Little Dutch Garden," Damosch's "The Minuet," and Whelpley's "The Nightingale Has a Lyre of Gold."

The recital was given by special request and was supplementary to a series. Mrs. Hunt was, as usual, most happy in her delivery of the songs. The Handel number was given in noble style and she displayed a fine differentiation in expression in her group of French songs. The Tschaikowsky number is one of Mrs. Hunt's favorites and was beautifully given. Her excellent diction added charm to her French and German songs, as it did to the last group of English compositions.

Mrs. Hunt will go to New York for the week of May 25, and will appear privately in recital. She has been engaged as one of the soloists at a concert to be given June 25 in Symphony Hall, before the Convention of Federation of Women's Clubs. Mrs. Hunt will sail for Europe June 30 and will spend the larger part of the Summer abroad. D. L. L.

## BOSTON TENOR'S SUCCESS

James Rattigan Wins Favor by His Performance in Nova Scotia

BOSTON, May 18.—James Rattigan, the tenor, of this city, was one of the soloists at the fifth annual music festival given under the auspices of the Acadia Seminary, Wolfville, N. S., May 7 and 8. At the Thursday evening concert Mr. Rattigan sang "Cielo e Mar" from "La Gioconda," and the tenor part in Coleridge-Taylor's "Hiawatha's Departure." On Friday afternoon he sang a group of songs, including Nevin's "At Twilight," D'Hardelot's "The Dawn," Andrew's "Oh, for a Day of Spring!" and a duet with Nelson Raymond, bass, Hildach's "Passage-birds' Farewell," also Randegger's Trio, "The Mariners," with Mme. Zimmerman, soprano, and Mr. Raymond. Mr. Rattigan sang the tenor part in "The Creation" on Friday evening.

This was Mr. Rattigan's second appearance as soloist at these festivals, and he repeated his previous success. Speaking of his work, one of the Nova Scotia papers said: "He was given an ovation after each of his renditions. His is a voice of large range, strength, carefully modulated, and at all times under control. A singer of unusual merit." D. L. L.

## Georgette Leblanc's Retort

Georgette Leblanc, the actress and singer, who in private life is the wife of Maurice Maeterlinck, the poet, has a strong sense of humor and a pretty natural wit. In Paris they are reciting with enjoyment her latest bit of repartee.

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She was on tour lately in a provincial town where a local company was engaged to support her in one of Maeterlinck's plays. But the local support was weak and halting and the poet's lines were mangled, some of the actors apparently not in the least understanding what they were saying.

Mme. Maeterlinck, whose admiration for her husband is public history, indignantly sought out her manager.

"A writer like Maurice Maeterlinck should be treated with more respect," she said, indignantly.

"Madame," he answered, "M. Maeterlinck is not the first to suffer. Sophocles, Molière and Racine are daily murdered in the same way."

"Possibly," quickly replied Mme. Maeterlinck, "but they are not murdered alive, at any rate!"

## OPERA COMPANY'S PLIGHT

Boston Organization Stranded in Philadelphia—A Benefit for Victims

PHILADELPHIA, May 18.—With the members of the chorus penniless and in debt for their board, laundry and other expenses, the Boston English Grand Opera Company, which opened an engagement at the Lyric Theatre on May 4, was stranded last Wednesday night. George Tallman, the leading tenor, did not think he should sing the rôle of the *Knight of the Holy Grail* until he had been paid, and, as the manager of the company could not "make good," the "Lohengrin" costumes worn by the chorus girls were replaced in the trunks and the audience was notified to apply at the office for the face value of the tickets.

Richard MacFarland, manager of the theatre, with the consent of the Shuberts, tendered the house with its attachés and orchestra for a benefit performance, which was given Friday afternoon, the proceeds being divided among the sixty-five members of the chorus. Actors and actresses from other companies in the city volunteered their services for the benefit and a goodly sum was realized, the newspapers generously calling attention to the plight of the company. S. E. E.

## HAHN QUARTET PLAYS

Enjoyable Program Presented by Philadelphia Instrumentalists

PHILADELPHIA, May 18.—Interesting chamber music of a high order of artistic merit and value was heard at Griffith Hall last Friday evening, when the Hahn Quartet gave its fifth concert of the current season. A fashionable audience filled every part of the hall.

The musicians—Frederick Hahn, first violin; Lucius Cole, second violin; Harry Meyer, viola, and William Schmidt, cello—opened the concert with a quartet by Godard, skillfully rendered, and closed the program with Grieg's Quartet, op. 27. Besides these, Mr. Hahn, with Lilian Briggs as accompanist, played in spirited style. S. E. E.

## Wisconsin Choir Celebrates

APPLETON, WIS., May 18.—The Concordia Choir of the St. Paul's Lutheran Church, one of the well-known choirs of eastern Wisconsin, recently celebrated the twentieth anniversary of its organization with a banquet. A fitting program was presented and the history of the organization was read by the director. The choir comprises twenty-one members, three of whom have been members since its organization. M. N. S.

"Hoffman's Love Tale," Offenbach's last opera, will be given for the last time in Philadelphia at the Grand Opera House during the week after next with a cast including Eiley Barnato, Henri Barron, Homer Lind, Henry Vogel, Sol Solomon, C. W. Phillips, Fritzie von Busing, Miriam Norris and Collins. This will be followed by "Carmen," with Bertha Shalek in the title rôle.

## "MESSIAH" IN LANCASTER

Local Choral Society with Eminent Soloists in Most Excellent Performance

LANCASTER, PA., May 18.—The Lancaster Choral Society, with one hundred and sixty voices, together with the Boston Festival Orchestra of forty pieces, filled the Fulton Opera House on Thursday evening, May 14, with an audience that became enthused and delighted over the performance given of Handel's "Messiah." For several days ahead the capacity of the house had been sold.

The soloists of the evening were Grace Bonner Williams, soprano; Mme. Florence Mulford, contralto; Franklin Lawson, tenor; Frederick Martin, bass, and A. S. Wonsen, trumpeter. At all times each artist was equal to the part assigned and again and again won rounds of applause. Mr. Martin was in fine voice, and his singing of the air, "Why do the nations so furiously rage together, and why do the people imagine a vain thing," brought forth a rapturous response while Miss Williams, Mme. Mulford and Franklin Lawson gave complete satisfaction in the various parts assigned to them.

The chorus was trained to the minute, and responded with every degree of shading to the facile bâton of Director H. S. Kirkland. The feminine voices have always been the strongest of the society, but the work of the tenors and basses, of whom there has been made a considerable increase, left nothing to be desired. The "Hallelujah Chorus," at the end of the second part, was especially notably done.

## NATHAN FRYER IN HARTFORD

Young Pianist Makes a Decided Impression at His Recital

NEW HAVEN, May 18.—Nathan Fryer, the brilliant young pianist of this city, a pupil of E. A. Parsons here and of Leschetizky abroad, made an exceedingly fine impression at his recital on Tuesday, May 12. He has a brilliant technique, breadth and the enthusiasm of youth.

His program consisted of a Beethoven Sonata—the "Waldstein"—a Scarlatti Sonata and Pastorale, the Brahms Rhapsodie, the Schumann Toccata, and closed with a group of Chopin pieces—the Nocturne, op. 36, No. 2; Polonaise, op. 26, No. 2, and the Etude, op. 25, No. 11, familiarly known as "The Winter Wind."

The young man gave a beautiful interpretation of the "Waldstein" and the Brahms rhapsody and the Schumann pieces were done with remarkable maturity of conception.

Mr. Fryer was assisted by Heinrich Meyn, the baritone, who sang two groups of songs in his characteristically finished manner. W. E. C.

## "Aida" for Philadelphians

PHILADELPHIA, May 18.—"Aida" is being sung by the Aborn English Opera Company at the Grand Opera House this week, and a spectacular production of Verdi's work is promised. Dorothy Morton and Alice Craft Benson will alternate in the title rôle, Fritzie von Busing and Greta Risley, as *Amneris*, and Henri Barron and Harry Davis, as *Radames*, while George Shield will be heard as *Ramfis*, Homer Lind as *Amonasro*, George Crampton as the *King of Egypt*, and Fred Chapman as the *Messenger*. S. E. E.

The second organ recital given by the pupils of Frederick Maxson, at the First Baptist Church, Philadelphia, on May 12, was a repetition of the success of the first, the week previous, a large and very appreciative audience attending. Mr. Maxson's son, F. Raymond Maxson, organist of Covenant Presbyterian Church, presided at the organ. Frederick Maxson, who is organist at

the church in which the recitals were given, played the accompaniments for the soloists—May Walters, contralto, and Frank N. Oglesby, tenor. Haydn's oratorio, "The Creation," given by the choir at the same church under the direction of the organist, was effectively interpreted before an audience that filled the large auditorium. The solo parts were taken by Isabel R. Buchanan, soprano; May Walters, contralto; Frank Oglesby, tenor, and Edwin Evans, baritone.

## GIVES CHICAGO RECITALS

William Ludwig, Former Operatic Favorite, Heard Again in Windy City

CHICAGO, May 18.—William Ludwig, the distinguished baritone, whose Wagnerian impersonations, particularly of his fine portrayal of *Vanderdecken* in "The Flying Dutchman," will be remembered pleasantly by music-lovers who heard him as a star of the American Opera Company a number of years ago, gave several delightful song recitals here last week. Mr. Ludwig came to Chicago expecting to go to the Coast with the Chicago Symphony Orchestra as soloist, but, missing his dates, promptly made other arrangements, apparently more advantageous, through the courtesy of his friend, John P. Byrne, of Lyon & Healy.

He gave concerts last week at Warnick Hall, Forty-seventh Street and St. Lawrence Avenue, and St. John's Church. The first was a program of Irish songs and the second of operatic selections. Mr. Ludwig returned to the East last Friday, and after his oratorio dates in New England expects to give concerts in New York and Boston, celebrating the centenary of Balfe—best known to the world of music as the composer of "The Bohemian Girl." C. E. N.

## HER ASHES SCATTERED

Instructions in Music Teacher's Will Carried Out by Trust Company

As executors of the estate of Frances S. Miller, of No. 100 West Seventy-eighth Street, New York, the Title Guarantee and Trust Company on Saturday observed the carrying out of a provision of her will by which the body was to be cremated and the ashes cast to the four winds.

Miss Miller was well known as a music teacher and left an estate valued at \$20,000 to immediate relatives and friends. She died a week ago Sunday. In her will she gave explicit directions as to the disposal of her body and, in accordance with them, cremation took place in the crematory at Fresh Pond, L. I., on Tuesday. Saturday afternoon the ashes were scattered without ostentation or ceremony.

## J. C. Wilcox in Atlantic City

ATLANTIC CITY, May 16.—The Sunday popular concert by the Marlborough-Blenheim Quartet was enriched by the vocal art of J. C. Wilcox, whose eighth engagement this season has been so pleasing to the guests and management of the hotel that he will sing again on May 24. After a morning service in New York and the journey to the City-by-the-Sea, there is no apparent diminution in the beauty of tone and expression of Mr. Wilcox's songs—his Irish folk-songs and Kipling's "Mother o' Mine" were especially noteworthy. L. J. K. F.

The Teachers' chorus of two hundred voices, assisted by forty members of the Philadelphia orchestra, under the direction of Haken Pulaski Ennis, were scheduled to present "The Legend of Granda," by Henry Hadley, at the Academy of Music, Philadelphia, Friday evening. Mrs. Rihl, soprano, and Louis Criedler, baritone, were the soloists announced.

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## INTERNATIONAL ART SOCIETY HOLDS MEETING

New Officers Installed and Musical Program Given at the Waldorf-Astoria in New York

The International Art Society's members' meeting, reception and installation of officers took place on Monday, May 18, at the Waldorf-Astoria, in New York. The new officers are Mrs. J. Christopher Marks, president; J. Christopher Marks, first vice-president; F.W. Riesberg, second vice-president; Paris Chambers, third vice-president; Ephraim Plummer, fourth vice-president; John Inglis, treasurer, and W. H. Blandford, secretary.

A musical program was presented by B. A. More, baritone; Grace Upington, pianist, and Mary Mackid, soprano.

One of the objects of this society is to secure better compensation for musicians who are called upon for public performances, and a significant feature of the program was the reading of a poem, "The Laborer Is Worthy of His Hire," by Mrs. John Livingston Niver, written especially for the International Art Society. Rev. Charles A. Brown and Rev. John A. Williams were the guests of honor.

## MUSIC IN WASHINGTON

Three Concerts Given by Local Talent at National Capital

WASHINGTON, D. C., May 20.—A large audience gathered at the Washington College of Music Wednesday to hear Richard P. Backing in a song recital. Mr. Backing is a tenor who has done considerable local work and is at present soloist in St. Paul's Episcopal Church.

Christine Church, soprano; Mrs. Jewell Downs, pianist, and Louis A. Potter, organist, were heard in an enjoyable recital recently. The program was varied, including operatic selections, sacred music and compositions of Rubinstein.

Thomas Evans Green is in Philadelphia as a member of the Boston English Grand Opera. Later, he and his wife will go to San Francisco, where he will enter upon an operatic engagement.

Fitzhugh C. Goldsborough, violinist, and Franceska Kaspar, soprano, were heard before a large audience last week in a delightful recital at the Western High School.

The Aborn Opera Company still continues to play to large audiences. This week it is offering "Robin Hood" with a strong cast, including Eugene Cowles. W. H.

## Actress to Study for Opera Stage

Ethel Levey, the actress, sailed on Thursday for Europe, where she will remain three years, preparing for the grand opera stage. During the summer she will study under Bartholomey, Caruso's teacher and friend, and later she will go to Lombardi in Italy.

A musical dinner was given by the pupils of Townsend H. Fellows, at the Hotel Imperial, New York, on May 14. After the banquet selections were given by Mr. Fellows, Mrs. Wilson Young, soprano; Mrs. J. C. Salter, contralto; Helen Carr, soprano; Miss C. B. Magee, contralto; Theresa Anderson, soprano; Mrs. M. Chandler, contralto; Mrs. Wallace Cahill Ayer, soprano, and E. H. Spaulding, baritone.

The Mount Airy (Pa.) Chorus gave its third concert at Association Hall, Germantown, Tuesday evening, assisted by Gertrude Wilson, soprano, as soloist.

## "FAUST" SONG BY BUFFALO SOCIETY

De Cortez Wolffungen Director of Fine Performances of Opera

BUFFALO, May 18.—The Buffalo Grand Opera Society, organized and directed by M. de Cortez Wolffungen, gave as its second production of opera this season Gounod's "Faust" at the Star Theatre, on May 11, 12 and 13. Taking in consideration that it was a semi-professional performance, the production as a whole was creditable. Adelaide Norwood, who has many friends and admirers in this city, was warmly received as *Marguerite*, and her best work was



DE CORTEZ WOLFFUNGEN  
Director of the Buffalo Grand Opera Society  
He is here represented as "Faust"

done in the prison scene. In other rôles, however, Mme. Norwood shows to better advantage.

André Sarto as *Valentine* was excellent. Gifted with a fine voice, which sounded musical and without strain, he met the requirements of his rôle in every respect. This cannot be said of George Carré, of New York, as *Faust*; his impersonation, although vocally satisfying, lacked somewhat in histrionic gifts.

Francis Motley, of New York, as *Mephisto*, and Anna Wambach, as *Martha*, sang well, and Carolyn Yeaton, of New York, as *Siebel*, and F. W. Dewell, as *Wagner*, completed the cast.

The soldiers' chorus was well done and had to be repeated after much applause. The orchestra, under Hans S. Linne, was composed of local musicians, and did its share toward the success of the performance.

On Tuesday evening Mr. Wolffungen sang *Faust* with good effect and on Wednesday Mme.

Ethel Ormonde Thompson, of New York, sang *Marguerite*. The audiences were not very large, but liberal with applause.

## NO CHANGE IN CHOIR

St. George's Church Will Retain Its Soloists—Organist Norris Composing

A persistent rumor to the effect that there were to be changes in the personnel of St. George's Choir, of New York, has brought many letters from applicants for the position from all parts of the country. It is announced that there are to be no changes in any particular, nor have any changes been contemplated. Homer Norris, choirmaster and organist, has made arrangements with his assistant, Raymond Nold, who goes to St. John's Church, Jersey City, to remain and carry on the weekly work he has done heretofore.

H. T. Burleigh, St. George's popular baritone, has been given leave of absence to fill important engagements in London during the social season there. He sails this week. Mr. Burleigh is to sing at Dorchester House for Mrs. Whitelaw Reid, as well as for Lady Craven and several others. He returns to fill his post at St. George's in October.

Mr. Norris is already at "Macoupin," his attractive camp at Greenwood Lake, three days of the week, where he is busily and happily engaged on important composition which is to appear early in the Fall.

## WILL RECEIVE DIPLOMAS

Peabody Conservatory Announces Successful Candidates for Certificates

BALTIMORE, May 18.—The results of the Peabody Conservatory faculty examinations of candidates for diplomas and for teachers' certificates have been announced, and the honors will be conferred at one of the final concerts of the conservatory this month.

The examinations were conducted by Director Harold Randolph before the professors, and consisted of written papers on harmony, history of music, musical instruments, pedagogy, etc., and practical examinations in interpretation, sight reading, modulation, ear training, etc. The awards will be made to the following: Diploma in piano, Barrington Branch and Henrietta Holthaus; teachers' certificate in piano, Bertha Bassett, Elizabeth Gest, May Kailer, Elsa Murray, Selma Rosenheim, Mabel Thomas and Minna Thornton; teachers' certificate in violin, Thomas Peacock. W. J. R.

## Baltimore Organist in Recital

BALTIMORE, May 18.—Ruth Heilman, organist, gave a scholarship recital in the concert hall of the Peabody Conservatory Thursday evening. She played Bach's Prelude in B Minor, Mendelssohn's Fifth Sonata, Lemare's Andantino in D Flat, Guilman's Elevation in A Flat and Sonata in D Minor, Schumann's Canon in B Minor, for pedal piano, and Hollins's Concert Overture in C Minor. The program was ably rendered, and Miss Heilman received enthusiastic applause. She has held the Peabody Organ Scholarship No. 2 for three years. W. J. R.

## Weinreich Pupils in Recital

BALTIMORE, May 18.—An excellent students' recital was given by the piano pupils of J. Henry Weinreich, director of the European Conservatory of Music, at the Conservatory, Monday evening. The participants were Jeannette Murphy, John Baucia, Edna Fischer, Sadie Edlavitch, James Clifford, Lillian Boehl, Nellie Warren, Sophia Ahrendt and Maud B. Webner. W. J. R.

## BANKS' GLEE CLUB IN ANNUAL CONCERT

Karl Klein One of the Soloists Assisting—H. R. Humphries Conducts

The New York Banks' Glee Club tendered its conductor, H. R. Humphries, a concert in the Carnegie Lyceum on Monday, which drew a large audience thoroughly appreciative of the enjoyable program offered.

The club gave an excellent account of itself in an arrangement by Mr. Humphries of Stephen Adams's "The Midshipmite," Barnby's "Sweet and Low," Frey's "How Came Love," Hammond's "Lochinvar," Stevenson's "Spanish Serenade," Speiser's "The Merry Frogs" and Willis Clark's "The Night Is Still." In "Lochinvar" the incidental baritone solo was taken by Dr. Carl E. Dufft, who also sang Homer's "Requiem" and Camp's "Evening" in admirable style.

The other soloists were Karl Klein, the young New York violinist, and Marie Stoddart, soprano. Mr. Klein first played Saint-Saëns's "Havannaise" and later Dvorak's "Humoresque," a Beethoven Minuet and Wieniawski's "Polonaise Brillante," and was warmly applauded. He produced a beautiful tone and played with imposing command of technical resources and fine poise of conception. Miss Stoddart was likewise rewarded with cordial applause for her attractive singing of the Polonaise from "Mignon," "Edinboro' Town," arranged with humming accompaniment, Van der Stucken's "O, Come With Me" and Dell'Acqua's "Chanson Provençale." Mr. Klein's father, Bruno Oscar Klein, played his accompaniments. The other accompanists were Wm. G. Hammond and Giuseppe Dinelli.

## R. Le Roy Haslup's Baltimore Concert

BALTIMORE, May 18.—An interesting recital was given by Robert Le Roy Haslup and his pupils at Brown Memorial Presbyterian Church, Thursday evening. The organists were Jessie L. Armstrong, Edith Faupel, Anna A. Haesloop, Elaye O. Milburn, Ella A. Plitt, Gertrude Shipley, Charles E. Cochran, Elizabeth Birnie, Grace G. Green, Lila R. March, Bettie Neumann, Charles Kratz; the vocalists were Mrs. George A. Reynolds, Mrs. Charles H. Woods, Jacob Gross, C. Frank Elmer and Guy C. Sykes. Mr. Haslup is director of the Baltimore Choral Society, which will give Pierne's "The Children's Crusade" May 28. W. J. R.

## Miss Armstrong's New Appointment

BALTIMORE, May 18.—Jessie L. Armstrong, formerly organist of Lafayette Avenue M. P. Church, has been appointed organist of Brantly Baptist Church. Miss Armstrong is the accompanist of the Baltimore Choral Society, which will present Pierne's "The Children's Crusade" this month. Miss Armstrong will participate in the presentation as pianist. W. J. R.

## Maria Celli to Tour America

Maria Celli, a new Italian soprano, who will finish her contract at one of the leading opera houses in Europe late in August, will make her first American concert tour next Fall. Her voice has been pronounced to be of exceptional purity and beauty by such authorities as Jean de Reszké, Scalaberni, of Florence, and Savigny, of Nice. Her repertoire includes the principal rôles in all the leading operas and oratorios.

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D. A. Clippinger presented Volney L. Mills in recital in Cable Hall, Chicago, Saturday evening. His program covered numbers from English, Italian, French and German composers.

A well-arranged program was given by Frieda Peycke, pianist, and Mrs. Sidney Rosenthal, soprano, Mrs. Frederick Lewis, accompanist, in Cable Hall, Chicago, Thursday evening of last week.

At her recent concert in Portland, Ore., Bessie Abbott was assisted by Edith Moxom Gray, pianist, and the English 'cellist, Hugh Dressel. This excellent combination of artists gave Portland a delightful and artistic concert.

At their recent recital in San Antonio, Tex., Eulah Mae Mitchell, pianist, and Martin M. Richardson, tenor, were well received and gave an excellent program. Assisting them were Mrs. L. L. Marks, soprano, and Nat M. Washer, basso.

Mme. Kate Moustaki, an Ogden-Crane pupil, is much in demand throughout Staten Island. She sang recently at a concert in Wandell Memorial Church, and her recent list of engagements includes appearances as soloist at several other churches.

A piano recital by pupils of Lillian Smith was given recently at Miss Smith's studio in Frick Building, Pittsburg. Among those who took part were Cyril and Lewis Christman, Jeanette McKelway, Alicia Robinson, Geraldine West and Louise Stout.

Perley Dunn Aldrich will close an unusually busy season on June 13, after which he will teach for an eight-week season at Atlantic City. A number of his regular pupils, as well as singers and teachers in various parts of the country, will follow him there.

The Cosmopolitan School of Music and Dramatic Art, of Chicago, gave its regular week's pupils' recital to a large audience. Mabel S. Corlew, pupil of Mr. Torrens, and Natalie Stewart and Selma Spira, pupils of Vivian Scott, gave the program.

Pupils of A. T. Cringan at the Toronto Conservatory of Music gave an attractive song recital on Tuesday of last week. Those participating were Emily Tedd, Joy Denton, Florence Ingram, Ada Scott, Minnie McLachlin, Roy Bishop, William Self, George Sheppard.

Ginevra Migliaccio, a young pianist who was graduated from the Conservatory of Naples, where she studied under Florestano Rossomandi, gave a concert May 18, in the Waldorf-Astoria. She had the assistance of Franklin H. Williams, violinist, and Pedro Guetary, tenor.

A recital of the songs of Shakespeare, with an appreciation of the poet's genius from the musician's viewpoint, by Mrs. Henrietta Speke-Seeley, entertained an audience in the Myrtle Room of the Waldorf-Astoria, New York, on May 11. John Worth played the accompaniments.

Edna Snyder was heard recently in a violin recital at the MacReynolds-Kochle school, Washington, D. C., at which a difficult program was rendered. Miss Snyder is graduating this year in her instrument and will next season become one of the faculty of the MacReynolds-Kochle school.

Mme. Sophie Brodbeck, of Salt Lake City, assisted by her pupils, gave a vocal and piano recital recently at which the young men and women participating made an excellent impression. They included Helen Ferguson, Harold Offer, Leona Hill, Ivy Heath, Olivia Brodbeck, Sophie Brodbeck.

Bessie Chapin, one of the more accomplished of the violinists of Los Angeles, was heard in a recital recently. She played as the principal numbers the Grieg Sonata in G Minor and the Fantasie Appassionata of Vieuxtemps. She was assisted by Blanche Ruby, soprano, and Aileen Northrop, violinist.

Beginning on Saturday, June 6, the Pittsburg Festival Orchestra will give concerts every evening except Sundays on the lawn of the Hotel Schenley in Pittsburg. Conductor Bernthaler will have prominent soloists from time to time to assist his orchestra. The concerts will be given until the end of August.

Jessie L. Griggs, Mrs. D. C. Kinnear, Mrs. Robert Spencer May and Mrs. F. E. Bartlett, of Waterbury, Conn., sang a quartet number in Denza's Cantata, "The Garden of Flowers," which formed part of the program presented at the concert given by the Waterbury Orchestra and Schubert Club on Tuesday evening, May 19.

May Thompson, daughter of Major Thompson, of Detroit, Mich., gave her graduating recital as a pianist on Thursday evening, May 14. Miss Thompson is a pupil of Louise Unsworth Cragg, of the Detroit Conservatory of Music, and she showed much talent and careful training. She was assisted by Mrs. Cragg and William Yunk.

Helen Keil, of Pittsburg, will sail for England June 1, where she will study for six months. She will also study in Germany for several months before her return to this country. She is at present musical director in Grace Methodist Episcopal Church in Aspinwall, Pa., but has been given one year's leave of absence to complete her studies abroad.

Walter Guernsey Reynolds, of Tacoma, Wash., gave a recital recently at the Bethany Presbyterian Church, Seattle. The occasion was the dedication of the new pipe organ just installed in the church, and it was a benefit recital. The program was such as to call for the best endeavors of the organist. There were vocal solos also by prominent singers.

Bernice Wright gave her graduate recital in the Detroit Conservatory of Music Hall Friday evening, May 22, assisted by Mrs. W. R. Borsford, soprano; Sara Schellberg, contralto; Ralph Stone, tenor, and Charles J. Cragg, basso. Genevieve De Ganley, pupil of Louise Cragg, gave her graduating recital in the Conservatory Hall on Tuesday evening, May 19.

Sybella Clayton, of Salt Lake City, gave her deferred recital in Salt Lake City Theatre on the evening of Tuesday, May 19. Much interest had been aroused over the event and the theatre was crowded by an audience which accorded Miss Clayton an enthusiastic greeting. One of the more notable numbers of the program was

Liszt's "Carnival of Pesti," which was given admirably.

Ada Alice Tuttle, pianist, of Portland, Ore., assisted by Mrs. Clyde B. Aitchison, soprano, appeared at the musicale given by Mrs. Frederick Eggert, of that city, for the Woman's Club, on Friday, May 15. Miss Tuttle made a fine impression and Mrs. Aitchison displayed taste and temperament surprising to those who have heard her only in church work.

In connection with the Methodist Episcopal General Conference, which is being held at the Lyric in Baltimore this month, the Baltimore Oratorio Society, 300 voices, will give "The Messiah" on the evening of May 22. The soloists, all of New York, will be Florence Hinkle, soprano; Mrs. Anna Taylor Jones, soprano; Reed Miller, tenor, and Tom Daniel, basso.

The series of May piano recitals in progress at the Frederic Mariner studios in New York began with an enjoyable and successful concert by John W. Henschel, of New York, and Addie L. Ouzts, of South Carolina, assisted by E. Marie Sonn, dramatic reader. The playing of both students, was favorably commented on. The second recital played entirely by children, occurred on Thursday evening, May 14.

A special musical program was given Sunday evening, May 17, by the choir of the First Congregational Church, of Detroit, Mich. There was an organ recital, and J. Truman Wolcott played, among other numbers, Lemare's grand fantasia, "The Storm." Other numbers were anthem, "Praise the Lord," Randegger; anthem, "Come Unto Me, Ye Weary," Wolcott; duet, "Love Divine," Stainer; postlude, March, Rogers.

Geraldine Damon, of Pittsburg, gave a delightful musical recital at the home of Mrs. Louis C. Sands. The participants were Edna Stolzenbach, Evelyn Lipka, Edith Flinn, Carolina Sloan, Ethel Rowsthorne, Margaret Sands, Ethel Marquis, Evelyn Gedding Blakeslee and Winnifred Whelen, assisted by Carl A. Malcherek, violinist. The program was well arranged and interpreted, and was followed by an informal reception.

Clayton E. Hotchkiss gave his last free organ recital of the present season on Tuesday evening, May 19, at the South Baptist Church, Hartford, Conn. William J. Carroll, tenor soloist at Trinity Church, assisted. Mr. Hotchkiss included in his program numbers by Bach, Mendelssohn, Russell King Miller and Arthur Foote. Mr. Carroll sang the aria, "Celeste Aida," from Verdi's "Aida," and a group of songs. The recitals will be resumed in the Fall.

Jessie Allen, one of Dr. A. S. Vogt's artist pupils, gave a piano recital in Toronto last week, which attracted a great deal of attention in the music circles of that city. Besides Grieg's Concerto, played in its entirety, her program contained two Chopin etudes; Smetana's Concert Etude, "By the Seashore"; Sapellnikoff's "Elfentanz," op. 3; Poldini's "Marche Mignonne"; Brahms's Scherzo in E Flat, op. 4, and Tschai-kowsky-Pabst's "Eugen Onegin" transcription.

Edward S. Barnes was awarded the first prize at the annual competitive organ recital at the Yale Music School, New Haven, held recently. The program was as follows: First Trio Sonata in E Flat, first movement, by Bach; Improvisation on a given theme, and Scherzo in D Minor, original registration, by Parker. The judges were William C. Hammond, professor of music at Mt. Holyoke College, Henry M. Dunham, New England Conservatory of Music, and Horatio Parker, Battell Professor of the Theory of Music.

On Tuesday afternoon of last week Marie Dolores Perozo gave a musicale in aid of a private charity in her home, at No. 254 Jefferson Avenue, Brooklyn. She was assisted in receiving by Mrs. Hugh McAleer, Mrs. Russell Engs, Mrs. Francis

Perozo and Mrs. John H. Doherty. The ushers included Mathilde Perozo, Hazel Shortland, Madolin Maplesden, Edith Quimby and Elise McAleer. Besides Miss Perozo, who contributed piano music, the performers included Etta M. Doherty, pianist; Carolyn McAleer, violinist; A. Paulding De Nike, 'cellist, and Anna Russell Engs, soprano.

Mme. Massinilla Francini, soprano, and Peter Da Ru, of Boston, baritone, gave a joint recital at the Hotel Oxford recently. Mr. Da Ru sang Iago's "Credo" from Rossini's "Othello." He displayed a voice of good compass and quality and he was dramatic in his declamation. Mme. Francini sang an aria from "I Puritani," and finally she and Mr. Da Ru sang the famous duet from "Rigoletto," to the great pleasure of those assembled.

Otto James, of Trenton, N. J., who has just been appointed organist of State Street M. E. Church there, is an A. R. C. O. honor graduate of Trinity College and has an enviable reputation as a musician. His musical career extends across the seas, and his playing in the United States has attracted considerable attention, although he has only been here a few weeks. For the past four years he was organist and choir-master of Trinity Church, at Galt, Ontario, Can., and was previously at St. Andrew's Church, Kingston, Can.

At the Jamaica Plain Singing Club, of Boston, Benjamin Guckenberger conducting, an admirable concert was given on Tuesday, May 12. The program included Arthur Foote's "Skeleton in Armor"; Mrs. H. H. A. Beach's "Chambered Nautilus," a new work that has been performed but once in Boston; Goring Thomas's "Swan and the Skylark," male choruses and violin solos. Assisting soloists were Mrs. Robert N. Lister, soprano; Mrs. Benjamin Guckenberger, contralto; Mr. Martin, tenor; Mr. Raymond, bass, and Bernard Listemann, violinist.

Salt Lake City friends of Jennie Sands, whose work as a soloist there is well remembered, are pleased over a letter from Herr Prof. Franz Armbruster, with whom she is now studying in Dresden, in which he says: "She is a splendid pupil and it is a pleasure to teach her, for she works out every detail, and could you hear her work on an aria from the opera 'Nachtlager von Granada' by Kreuzer, a grand opera given a great deal in Germany, you would certainly feel proud of her." Before going abroad Miss Sands was a pupil of Emma Ramsey Morris, whose teaching Herr Armbruster also praises.

The advanced pupils—Misses Stanaway, Fisher and Swartz and Messrs. Sykes, Morgan, Plançon and Dean—of the opera school of the New England Conservatory, Boston, its orchestra and its chorus, gave a performance of Ambroise Thomas's familiar opera of "Mignon" in Jordan Hall on Monday evening, May 11, with a completeness—and wholly from its own resources—that only a few European schools of music could match. It was creditable to all concerned by the standards of such a performance and most of all to Mr. Vallini, the results of whose teaching it exemplified.

The second instructive recital, "The Symphonists," under the auspices of the Musical Culture Club of the College of Music, Louis Arthur Russell, musical director, was given in the auditorium of Hahne & Company's store, Newark, N. J., on Wednesday afternoon, May 13. Those who took part were the Saturday (Senior) ensemble class and the Philomela Ladies' Vocal Club, both of the College of Music. The program included solo, chorus vocal and instrumental works. The next recital was devoted to "The Romanticists" and took place on Wednesday, May 20, at 3 p. m., at the same place. An interesting program was announced, including piano solos and ensemble numbers, with vocal soloists and the Philomela Choir.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### INDIVIDUALS

*Beddoe, Dan*—St. Albans, Vt., May 26 and 27; Keene, N. H., May 28 and 29.  
*Benedict, Pearl*—Buffalo, N. Y., May 25; Arbor Beach, Mich., May 26; Detroit, May 27; Lansing, May 28.  
*Cole, Kelley*—Shelbyville, Ky., June 2; Louisville, June 4.  
*Croston, Frank*—Burlington, Vt., May 25; St. Albans, Vt., May 26 and 27; Keene, N. H., May 28 and 29; Flemington, N. J., June 4.  
*Daniel, Tom*—Norfolk, Conn., June 1, 2 and 3.  
*Hissam de Moss, Mary*—San Francisco, Cal., May 24; Seattle, Wash., May 26 and 27; Bellingham, Wash., May 28; Tacoma, Wash., May 29 and 30; Seattle, Wash., May 31.  
*Hudson, Caroline*—Buffalo, May 25; Detroit, May 26; Lansing, Mich., May 28; Wyandotte, Mich., May 29; Worcester, Ohio, June 16.  
*Hussey, Adah Campbell*—Somerville, N. J., June 3.  
*James, Cecil*—Salisbury, Conn., May 23.  
*Knight, Josephine*—Keene, N. H., May 29.  
*Martin, Frederic*—Winston-Salem, N. C., May 23; Lansing, Mich., May 28; Saginaw, Mich., May 29; Ames, Iowa, June 1; Grand Rapids, Mich., June 4; Detroit, June 5.  
*Miller, Christine*—Wooster, Ohio, June 16.  
*Mulford, Florence*—Halifax, N. S., June 1 and 3.  
*Waldo, Helen*—Brooklyn, May 25.  
*Wells, John Barnes*—Ithaca, N. Y., May 29 and 30.

*Werrenrath, Reinald*—Burlington, Vt., May 25; St. Albans, Vt., May 26 and 27; Halifax, N. S., June 2 and 3.  
*Wheat, Genevieve*—Salisbury, Conn., May 23.  
*Young, John*—Winston-Salem, N. C., May 23, 24 and 25; Flemington, N. J., June 4.

### PAUL DUFALT IN TROY

New York Tenor Makes Fine Impression with Clef Choral Club

TROY, N. Y., May 18.—The Clef Choral Club, of this city, gave a most notable concert at Association Hall on the evening of Tuesday, May 12, and marked the closing season by one of the most enjoyable music events of the year.

Under the leadership of Thomas Impett a song by Julian Edwards, especially dedicated to the club, entitled "I'll Think of Thee," was finely given.

Paul Dufault, of New York, was the tenor soloist. Mr. Dufault ranks deservedly high among vocalists, and it is rare that a male voice gathers such volume without sacrificing sweetness. Mr. Dufault sang with delightful sentiment, with impressive power and with an artist's control. It was a song-recital of unflinching excellence, with such lyrics as Sir Edward Elgar's "Autumn," but it is perhaps in the French chanson that Mr. Dufault is at his best. Certainly he presented these passionate yet graceful expressions of feeling with emphatic and tuneful energy.

Mr. Impett's choir of young ladies, with their earnestness and their fresh and docile voices, have sung their title clear to a place among Troy's permanent organizations.

### EXPEDIENCY



YOUNG MAN: Why did you advise Miss Smith to go abroad to study music? You know she has no talent.

OLD MAN: I live next door to Miss Smith.—Taller.

### Caruso Won't Sing in "Lohengrin"

Reports that it was the intention of the new management to produce "Lohengrin" and other German operas in Italian next season at the Metropolitan and that Mr. Caruso would sing the tenor rôles in German were denied this week. Ralph Edmunds, business manager of the company, said that the idea of giving German operas in Italian had not been thought of by the directors.

Don Perosi, the Italian priest-composer, is now at work on a series of ten symphonic suites,

nine of which will be named after the larger Italian cities, while the last will be called "Italia." The suites dedicated to Venice, Rome and Florence are already complete, and "Bologna" is now under way. The composer estimates that the work will not be completed in less than three years.

Annette Essipoff, the Russian pianist, who was the first wife of Theodor Leschetizky, has resigned from the faculty of the St. Petersburg Conservatory, and intends to give up all professional work.

### MISS DENISON ENDS SUCCESSFUL SEASON OF "SONG STORIES"



EMMA K. DENISON

Emma K. Denison closes her season of recitals and teaching in New York on May 20, giving her last recital of song stories for children in Rutherford, N. J. In addition to the teaching of singing and giving recitals Miss Denison has had charge of the music in the Gage School, conducted a chorus for Dr. Parkhurst's Church at the Madison Square Church House, trained the class in music at the Pascal Institute, assisted Dr. Frank Damrosch by teaching one of the People's Singing Classes and presided at all the meetings of the Music Study Club, of which she is president.

On the first day of June, in Williamsport, Pa., Miss Denison will resume the teaching of singing so successfully carried on in that city last summer, where in a few weeks she gave over five hundred lessons. This year Miss Denison will have her studio in Williamsport in the Young Women's Christian Association Building, where she will conduct classes in sight reading and help the singers of that city to use their excellent voices to better advantage.



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